

WOMEN'S INDEPENDENCE IN THE CHARACTERS OF BUSHNELL'S

***SEX AND THE CITY*—A FILM ANALYSIS**

A THESIS

Presented as Partial Fulfillment of the Requirement for the Attainment of a

Sarjana Sastra Degree in English Language and Literature



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A Film Analysis

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Menyatakan bahwa karya ilmiah ini adalah hasil pekerjaan saya sendiri. Dan sepanjang pengetahuan saya, karya ini tidak berisi materi yang dituliskan oleh orang lain kecuali bagian-bagian tertentu yang saya ambil sebagai acuan yang mengikuti tata cara dan etika penulisan karya ilmiah yang lazim.

Apabila terbukti bahwa pernyataan ini tidak benar, maka hal ini sepenuhnya menjadi tanggung jawab saya.

Yogyakarta, 17th September 2015

Seruni Eka Novita Sari

MOTTOS

Dream, Believe, and make it happen. (Agnes Monica)

**Oh yes I am wise, But it's wisdom born of pain. Yes I pay the price,
but look how much I gained. If I have to, I can do anything. I am**

strong—I am invincible—I am woman.

(Helen Reddy song—I am woman)

Love is the label that never goes out of style.

(Carrie in *Sex and the City*)

DEDICATIONS

I dedicate this Thesis to:

1. My Mother Almh. Hj. Sri Moerwani, Dra.
2. My Father Alm. Rudi Bambang,Drs.
3. My Grandparents Haji and Hajah Soedjilin Pawiro Soekarno
4. My entire family in Jogja, Bandung, Jakarta and Surabaya.
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WOMEN'S INDEPENDENCE IN THE CHARACTERS OF BUSHNELL'S *SEX AND THE CITY*—A FILM ANALYSIS

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ABSTRACT

There are three objectives of this research. The first is to reveal the characters' independence represented in the movie. The second objective is to show the process of the characters in finding their best relationship. The third objective is to show how the movie aspects present the women's independence. This research uses post-feminism theory to support the women's independence, and movie analysis to explain the aspects of movie which represent the women's independence.

The researcher uses qualitative analysis. The research's main data are the dialogues, cut scenes of the movie, and discourses taken from the movie *Sex and the City*. The researcher used textual analysis technique for collecting and analyzing the content of the movie. Textual analysis involves the identification and interpretation of a set of verbal or non-verbal signs. To ensure trustworthiness of the data, the researcher uses triangulation.

The results of this research shows some characters' of independence such as to have career, to have a choice of being married or single, to have the ability of being decision maker, to have financial independence and to have stylish style. Moreover, the process of finding the best relationship defines the characters' happiness goal. Then, the movie aspects that become the significant presentation of women's independence can be seen on the movie's bright tone, long and medium shot, acting and branded costumes.

Keywords: Women's independence, *Sex and the City*, post-feminism, movie aspects.

CHAPTER I

INTRODUCTION

A. Background of the Study

Women's dependence is a condition of women who depend themselves to other persons especially men. This condition can be related to emotional and or economic condition. Emotionally, women dependence deals with uncertainty of being loved, poorly established identity, and self-criticism. This means that women need to be sure if someone loves them, they do not know how to survive without men, and they keep saying that they are not perfect in terms of they need to be loved. Those emotional categories are perpetuated through social practices, thus, stereotyped female gender and femininity as dependence image (Henderson & Cunningham, 1993: vol.23, pp.318).

The percentage of women's dependence could be seen in numbers of women working as housewives. In Indonesia, approximately 20% of the total population, based on Indonesian Statistics (2013), women work to take cares the households. The housekeepers refer to those who are not included in the labor force, thus, speculating that housewives are included in this non labor force. This fact is supported by other data from Indonesian Statistics (2006) in terms of social economic, stating that more than 50% of total women in Indonesia who live in big cities work as housewives. This is because the financial reason that the husbands are not able to supply the

families need. Meanwhile, housewives with well-supported finance by their husbands are more potential to do consumerism (<http://statistik-indonesia.com/2006/12/ibu-diperkotaan-kebanyakan-ibu-rumah.html>: retrieved in 22/11/13 at 12:06).

Another article posted by daily mail of England (2013) states that being housewife is more important than to have careers, and of course this is because most of them have husbands who can financially support their family. Thus, housewives are connected to the tendency of being dependent to men.

But, even if women are called independent in terms of her lifestyle, career and attitudes, they still may have dependent attitudes especially in terms of their heterosexual partner (Primakoff in Henderson & Cunningham, 1993: vol.23, pp.318). Women's self-esteem and life satisfaction are associated with whether or not there are men in women's life and whether they want the men or feel that they need men, and in return, women want to be admired, pampered and cared of (Russianoff in Henderson & Cunningham, 1993: vol.23, pp.318). These dependent images of women even are shown in teen movies, for example *Angus, Thongs, and Perfect Snogging* ; *Cinderella's Story* ; *Picture This* ; *Legally Blonde* etc., in which these teen movies, girls are having the tendency to need to be popular and to prove that they can be attractive to men.

In addition, the economic dependence can also give these women, especially wives, disadvantage. In certain condition, if men can better afford

to live alone, they will be in a higher position to make career decision and allocate household resources. Meanwhile, for the married couple, husbands' career should be precedence at the expense of the wives' career (Sorensen & Manahan, 1989: 4).

Therefore, instead of being dependent on men, women need a breakthrough, that is, to become independent women. However, issues of women independence in society is not clear enough in terms of the exact meaning and the exact characteristics of it. In fact, women are still struggling with their independence and their right to rule their own life and to choose their own political and social attitude in any subjects. Traditional conservative people still believe that women are lower than men and their destiny is working in the kitchen and producing children.

Not only in financial dependence, women are also shown in many news and social media to be abused by their husband, and now celebrities are involved. The cases of women abuse represent how men are still dominant and have no tolerance build between the couples. In line with the women abuse, women, who are the victims, are mostly unwilling to end the relationship with her husband because of their dependence, especially in terms of economic, and psychologically they are not ready widowed.

The role of media often constructs the images of women which based on men's perception such as sexism, femininity as sign of women weakness, and cases of women abuse showing that women are passive, fragile, vulnerable, weak, and lower than men. That is why the need of new images

of women are important. Ferriss and Young (2008) explain that media reflects and even shapes women's social positioning, their inspiration, freedom and their power to control.

Nowadays, the visual media such as movies, which are easily attached and spread out to the public, at least, can help women and inspire them to be more independent. Therefore, many movies try to talk about women's independence, such as *The Proposal*, *the Devil Wears Prada*, and *Step Up*, *Fast Furious* etc. Most of those movies, show how women independent before men. Both movies *The Proposal* and *The Devil Wears Prada* show the character of women independence, in having good career, good finance life, and absence of men in their needs in their life. *Step Up* and *Fast Furious* show how women can work and act hard to achieve their dreams and their goals. The images of women that shown the movies above, lead the researcher to find out what the basic ideas of being independent women, and how they choose their own way of life, especially to find the right men and the right relationship for themselves.

Furthermore, in encouraging women's independence, inspirations are needed. These inspirations can come from everywhere, and stories in texts and visual media are most influential media to support the inspiration. Essentially, texts contain complex events including images, words and sounds that are related to each other, making meaning to tell us something. Kolker (2000:10-11) states that any events that makes meaning can be

called texts, and texts play important role in presenting the characteristics of women's independence.

Texts suggest not simply the written word, but all practices which signify. These include the derivation of meanings through images, sounds, objects, and activities like dance and sport. Since images, sounds, objects and practices are sign system, which signify with the same mechanism as a language, they may be referred as cultural text (Barker, 2008: 11).

Mass media has significant role in providing many cultural practices and forms of work of arts such as movies, music, popular-art in drawing, and popular literature. Nowadays, in fact, movies are more adorable than books. This is because movies present visual images showing certain social events and cultural phenomena, and movies as media are easier to attract people. In movies, people also witness any ideological events such as in culture, economy and politic. Therefore, in analyzing movie as cultural text, approach of cultural studies is needed.

In cultural studies, all images and practices in society have meanings. However, these meanings are not simply floating out there, rather than they are produced through signs and language that appear in the society (Barker, 2008: 8). Thus, the meanings can be a representation of how the world is socially constructed and represented to and by us (Barker, 2008: 8).

The production of movies in the early 20th century encourages the era of mass culture when all the intentions of production are for the sake of profits. This mass culture creates popular culture. Based on Storey (2001: 6-

9), popular culture is simply culture which is widely favored or well-liked by many people, that pop-culture is culture which left over after being decided what high culture is, and an inferior culture because of the range of value judgments included in particular popular text or practice. In the development of popular culture, chick culture appears and has been accused of rewriting the traditional attitudes and reactionary roles for women. Furthermore, this culture has been embraced as pleasurable, potentially liberating entertainments, and assisting women in negotiating the challenges of contemporary life (Ferriss & Young, 2008: 1).

In the 1960s, feminism appeared to inspire women to make a movement by focusing on their civil right, in social and economic equality. Moreover, the feminists did not stop on the equality, and came to the third wave of feminism. In its development, the term *Postfeminism* is considered as reaction against the second wave feminism. This is in line to what Genz and Brabon (2009: 1) state that postfeminism is a conservative backlash that contains issues in women's femininity, women aggressivity and the rise of girl power.

To draw a deeper research on women's independence, the researcher uses *Sex and the City*, directed by Michel Patrick King in 2000s. This movie was first published as a novel by Candace Bushnell appearing in 1996-2000s. After its raising popularity, this story has become another clue to the phenomenon of women's independence which then become the reflection of women in popular culture. White (2000: 116) states that the story about

women actually reflects social reality, in which the picture of women in certain movies and stories are distortion of how society treats women, what women's want and what progress that women can make to fulfill their needs, to survive in their life and to strengthen their mind.

The four characters in *Sex and the City* are described as independent women. The movie represents the images of American women in the present days as well as their social and cultural condition. It shows to the audience both the images of women which are considered independent by society and the characters' struggle to find the right relationship to their life. This movie also talks about friendship between each character which looks solid. This movie also added by branded and fabulous wardrobe worn by the characters. Furthermore, the settings of this movie are mostly show boutiques, fashion week, glamorous buildings, luxurious resort and restaurants.

B. Research Focus

The independence shown in *Sex and the City* is significant to this research because the four characters in the movie represent typically women in postfeminism era namely girl power as issued in postfeminism movement. Women independence gives women freedom of choice creating certain lifestyle as the effect of it. Independence also affects the domestic life of these four characters, that is, how they finally find the right relationship. As what is in postfeminism, it also seeks a place for a man in

woman's life. The characters in this movie present their processes in finding and believing that they could have a right man to share their lives together as couples.

The cultural study approach is needed in analyzing this movie, because as signifying practices of culture, movie is also part of cultural texts which represents the society. The researcher also uses references such as books and journals to explain the role of women in postfeminism era and in chick culture.

This research focuses on women's independence pursued by the characters, the processes in finding the right relationship, and how the movie aspects represent the characters' independence. Therefore, there are three research questions which are formulated as follow.

1. What kinds of women's independence are pursued by the four characters in *Sex and the City*?
2. How do these four characters find their best relationship?
3. How are the pursuits of independence represented in the movie?

C. Research Objectives

The objectives of the research are following.

1. To reveal the four characters' independence represented in *Sex and the City*.
2. To show the process of the characters, in finding their best relationship.

3. To show the movie aspects used in representing the women's pursuit of independence.

D. Research Significances

The significances of this research are follows.

1. Academically

This research will give a broader view about feminism, particularly in women independence, and can be the new approach in learning and improving the people's concerning of women's problem in our society.

2. Practically

Practically this research hopefully can make college students get more understanding and deeper meaning in literary research. Furthermore this research can make people understand that movies are part of cultural text which can be analyzed as the work of arts.

CHAPTER II

LITERATURE REVIEW

A. Postfeminism

Postfeminism is a term mostly used in popular culture and it is appeared in the twentieth century. A woman in postfeminim is described like a fool or even like a prostitute, but on the other side; she confesses her special right and acts like a man. Gamble (2010: 54) explains about the tendency of postfeminism that this feminism wants to extend an agenda to find a place where women can put their men into their life. It could be as their father, boyfriend, couple, husband and friend. However, post-feminism does not mean to fight against the past feminism. This post-feminism hopefully can stand equal to postmodernism, poststructuralist and or postcolonialism (Gamble, 2010: 54, 61).

Ferriss & Young (2008: 4) state the redline between chick culture and post-feminism, that is, chick culture presents the characteristics which are associated with postfeminism aesthetic: a return to femininity, the primacy of romantic attachments, girl power, a focus on female pleasures and pleasures, and the value of consumer culture and girly goods, include designer clothes, expensive and impractical footwear, and trendy accessories.

McRobbie (2004: 255-264) argues that the prefix *post* to *feminism* undermines the strides that feminism has made in achieving equality for everyone, including women. Post-feminism gives the impression that equality has

been achieved and now feminist focus on something else. The look of post-feminism is clearly seen on so-called feminist media products, such as *Bridget Jones's Diary*, *Sex and the City*, and *Ally McBeal*. Female characters like Bridget Jones and Carrie Bradshaw claimed to be liberated and clearly enjoy their sexuality, but what they are constantly searching for is the one man who will make everything worthwhile.

Furthermore, women in post-feminist era are described as strong character of women with freedom of choice to choose their own ways of life. At this point, postfeminism bring girl power issues to be the roots of women independence.

.....
Girl culture also has the potential to uproot femininity and make it available for alternative readings/meanings. Recent critiques have discussed Girl Power as a complex, contradictory discourse that provides a new articulation of young femininity and represents 'a feminist ideal of a new, robust, young woman with agency and a strong sense of self' (Aapola et al. 39 in Genz and Brabon's, 2009: 76)

Thus, girl's power offer a new concept of being feminine without considered as weak. By showing that women have power, can be healthy, have strong in mind, have their career in young age, and have good sense of valuing themselves as a women.

Girl Power can be understood as a response to longstanding feminist critiques of feminine gender roles that define femininity as a patriarchal marker of female powerlessness and oppression (Doughlas in Genz & Brabon, 2009:77).

Thus, in the previous wave of feminist, femininity is considered to be powerlessness and oppression toward women, but by the issues of girl power, it

gives response that to be feminine does not disempowering women. For example, this femininity and girlishness often shown in women fashion and style. Furthermore, the term girl power which contains feminine issue, does not mean to be anti-feminism and to be always sexist and oppressive, instead, feminist and feminine characteristics can be blended become a new way of building women's images (Genz & Brabon, 2009: 77).

Moreover, Baumgardner & Richrad (in Genz & Brabon, 2009: 78) explain:

Using makeup isn't a sign of our sway to the marketplace and the male gaze; it can be sexy, campy, ironic, or simply decorating ourselves without the loaded issues . . . What we loved as girls was good and, because of feminism, we know how to make girl stuff work for us.

Thus, implying that these women in postfeminism era know how to make themselves to be who they are, although they are proudly showing their femininity that does not mean that these women are tried to be what so called *bitchy*, and it seems like they have their confidence to be a feminine woman. Just like what Genz & Brabon (2009: 78) continue to explain that for many years past, femininity become the symbol of passivity and subordination which offer gaps in images of women and the identity of women.

The myths of femininity that have historically been imprinted on the female body as signs of passivity and subordination are revitalized in Girlie rhetoric, which establishes a gap between image and identity and, in this new signifying aperture, rearticulates feminine modes and subjectivities. The central tenet of Girl Power is that femininity is powerful and empowering, providing women/girls with the agency to negotiate the possibilities of their gender role. In this sense, women are encouraged to use their femininity to complement and even further the qualities of independence and emancipation fostered by the feminist movement (Genz & Brabon, 2009: 78).

Furthermore, to break the belief of femininity in the past, the term girl power is that femininity is powerful and empowering, also encourage women to use this image to be independent and at least equated with male gender.

By what have been explained above, the issue of girl power encourages women's character, postfeminism shaped women in a new way, actually. The core of postfeminism brings women back to their nature—to have maternal beauty and nurture characters. The past feminism achievements such as the equality for women to have the same right being in political, social and domestic area, then, provide the power to be independent (Gamble, 2010: 56).

As the effect of girl power issue, women now become independent. The independence of women give effect in many areas of lives, such as career, finances, childbearing and child rearing, and self development (Aronson, 2003: 918). For example in bearing children, there are also many single women as single parents. This fact clearly shows that women can live independent, and even without image of fathers for their child, women can survive. As long as women have powerful place in their career and in social life, they will not be in trouble with their single-ity and their jobs as mother who bear their children and as single parents (Aronson, 2003: 918).

In career life, in the past, women in the Victorian eras are not allowed to have jobs or any career to develop women's personality and to support family's finance. Then, the feminists are struggling to achieve the right for women so that they now can have career. This career makes women more independent socially

and financially. As McRobbie (2009: 19) states, women's jobs in the past were already determined by the roles. Thus, they can only have a certain job.

... to taking responsibility for their own working lives and not being dependent on a job for life or on the stable and reliable operations of a large scale bureaucracy, which in the past would have allocated its employees specific, and possibly unchanging, roles (McRobbie, 2009: 19).

Nowadays, women could choose more jobs they want to support their life and to label women as independent women. But to have career and job do not mean that women could be dependent in jobs for their whole life. The large scale bureaucracy opens in society, now allows women to be financially independent and learn to have responsibility for the job that they choose.

All women need to be financially independent in order to achieve any sort of professional achievement in the world (Woolf, 1981). The financial independence would support their lifestyle and it can be seen as a challenge toward the traditional perception that women have the primary responsibility in domestic area only. This transition raises new images of women who have both career and children as the glamorous working mother, "the so-called yummy mummy, and the city high-flyer who is also a mother" (McRobbie, 2009: 80). Somehow those images really create such interpretation that working mothers would be more interesting and shape a powerful image of women. Furthermore, single women also have the right to live alone, or living with someone they choose. This condition deals with the women's ability of earning money by themselves. This is in line with McRobbie's (2009: 12) statement:

Post-feminism in this context seems to mean gently chiding the feminist past, while also retrieving and reinstating some palatable elements, in this case sexual freedom, the right to drink, smoke, have fun in the city, and be economically independent.

Therefore, based on sources above, postfeminism may provide some attitudes of women that are concluded as having freedom of choice, decision of being married or not, having lifestyle, and dealing with consumerism due to their financial independence.

a. Freedom of Choice

The freedoms of choice for women have been the achievement in the second waves of feminism. However, this freedom of choice in feminism in the past only allows women to join in political aims. Therefore, what postfeminists want to retrieve is that women have the right to choose, not only in political life but also in social, economic and any part of their life. Like what McRobbie (2009:19) states that everyone has the right to choose her/his own life, and especially for women, they have to plan their life based on what they want to be, “Individuals must now choose the kind of life they want to live—“Girls must have life-plan”.

Although women have freedom, there will be limitation. “It is not just a choice; postfeminism codifies the right choices, often essentializing femininity through a series of correct choices” (Negra: 2009). Here Negra states that women have their freedom to choose, in the right choices. This means that women should be careful with every aspect of their life that they choose. Furthermore, their freedom may concern with women’s respect to others, and they have to make the

right choice of their own marriage, be independent in their working lives, and prepare their psychology for every eventuality (McRobbie: 2004).

b. Getting Married or Not

Marriage becomes one of the freedoms of choice for women, thus, also showing the independency of women. They can choose whether they want to get married or want to have relationship with men without any marriage commitment. In the past, women are forced to get married with the men based on parental consent. This oppression must be faced by many women in the past who are not yet getting their right to choose for their own life. In the struggle of feminism, women won the right for freedom to choose. In postfeminism, women are allowed to choose the marriage and also have the rights to decide how their life will be—when to have a family and which career they would like to pursue (Arnoddsdóttir: 2012). Furthermore, McRobbie (2009:19) states that “women must become more reflexive in regard to every aspect of their lives, from making the right choice in marriage”. Thus women should have the right to choose including their marriage, because marriage is one aspect of life which can influence and carry women’s future to happiness or misery.

c. Lifestyle

As part of women’s independence, lifestyle of women is also important, because their choices to have certain lifestyle signify certain level of social status.

“Through the co-modification of female agency: women’s lifestyle choices are advocated as potential paths to accessing a state of gender equality which is implicitly assumed to be already in place” (McRobbie, 2009). This means that the way women choose their lifestyle can be such a recommendation to the other women in the other part of the world as the potential chance to have gender equality.

Glamorous lifestyle appears as the impact of women’s independence especially in their career life. The tendency to waste the money for fun, consciously, will drive women to spend their money to buy many things that can fulfill their desire. The fact that glamorous lifestyle somehow is related to role of capitalists. Here, Ferriss & Young (2008: 12) explain:

The prevailing critiques today suggest that women who, quire literary, “buy-in” to post-feminism consumerist culture are the victims of a patriarchal order and a capitalistic media-driven system seeking to suppress and control them. It is certainly true that chick-flicks, like chick culture in general, often uncritically embrace a supposedly feminine delight in consumer goods.

The media drive the system in the society by showing glamorous life and consumerism, and women as the victims of a patriarchal order and capitalistic system that push and control women to buy the lifestyle that shown by the media. Many of urban scenes of a few global mega-metropolises like New York and London support the tendency to women to have the same lifestyle. What shows in the New York scenes are what the capitalists want to shape. Those women can use their money and power now to create domination in lifestyle. The worse is that this dominating lifestyle becomes a dream for every woman. It becomes worse

because not all women who dreams about having glamour life, can achieve the goal in their reality, except they do belong to a certain social class where they can afford many branded labels in the market without working hard.

Meanwhile, to have the branded things, parties with their friends in expensive places, and dating with handsome men, are the sign of women's success and become women's prestige. It is one of the defining characteristics of a post-feminist lifestyle that a woman is willing to spend a long hour work on her office to achieve this success and to earn much money (Hymowitz: 2007).

Lazar (2009: 397) wrote in her article:

The assumption is that a lifestyle (and identity) based on commodity consumption is universally shared and freely accessible to all, when in fact it is a luxury that many cannot afford. Rather, it is the prerogative of privileged middle-class women, who have the means to access retail pleasures and the luxury to focus self-absorbedly on themselves.

In fact, not every woman in this world can achieve the upper class and spend money to live in glamour. Glamorous lifestyle can have bad effects for women's life both in middle- upper class and lower class. These glamour life ideas seem to make women all around the world are trying too hard on their work just because of this shaped ideology brought by the powerful discourse (Lazar: 2009). However, not all hard work to achieve this lifestyle is considered bad. McRobbie (2009: 132) states that:

...if glamour is celebrated as a mark of aspiration and sexual identity, then this becomes a gendered marker of class and an attribute which properly middle-class women must eschew, since they will in contrast be in possession of 'effortless elegance' or 'simple chick' which, in Bourdieu terms, shows the 'glamour of aspiration' to be the result of having to try hard, in contrast to the style which comes so easily and naturally to middle-

class women, young and old alike. Glamour carries all the marks of hard work, it is what the victims are congratulated upon, where elegance, or chick, or fashion sense or instinct, remain beyond their reach.

Thus, she explains that glamour carries all the marks of hard work, and women become the victims of hard work. McRobbie also points out that glamour is in contrast with the effortless elegance style which comes so naturally that all actually women were born to have those natural elegance styles.

d. Consumerism

To have glamorous lifestyle is actually identical with the consumerism. “The idea of feminist content disappeared, and was replaced by aggressive individualism, by a hedonistic female phallicism in the field of sexuality, and by obsession with consumer culture” (McRobbie, 2009: 5). This means that the consumer culture become the obsession of many women to have a hedonistic life. “Consumers are described as informed, discerning, nowadays empowered and hence able to make their own choices, and this particularly applies to women” (McRobbie, 2009: 43). Thus, women are actually controlled by the consumer culture that becomes a clever choice to supply their freedom of choice.

The consumer culture is considered as a women empowerment against male domination. Arthurs (2006: 320) points out that women cultures of consumerism and fashion have been considered as a source of pleasure and power that is potentially resistant to males’ domination who always dominates the way of women choose decision.

The popular term for women and consumer culture is used in American women. Peiss (1998) on her journal, states that:

One of the cultural products of this new infrastructure (American Industries) was an explicit conception of consumer identity, an identity that was simultaneously bound up in notions of the feminine. Born at the same time, the "organization man" and "Mrs. Consumer" in many ways reprised the older dichotomy of manly producers and domestic women. American women had long been consumers in a sense: they bought, bartered, and used goods.

Thus, consumer culture has been long attached to women and bound up in notion of feminine. McRobbie (2009: 4) affirms that:

Was it the case that some sort of rapprochement with capitalism had taken place with the demise of socialism and with the development of what was called for a short time 'third way' politics? Or had the appetite for critique somehow faded? I did not find a rehearsal of such a political shift inside feminist media and cultural studies from the early 1990s onwards.

McRobbie questioned that consumerism is often relate to capitalism and socialism that would disguise the fundamental problems in post feminism. Therefore, postfeminism concerns today are not about equality, identity, or sexual power.

McRobbie (2009: 2-3) points out:

Through the 1990s there seemed to be no longer a theory of sexual power in contemporary feminist media and cultural studies. Little attention was being paid to the complex ways in which women were being increasingly invited by the forces of consumer culture that were now thoroughly tuned into and able to adopt a feminist voice to pursue new freedoms including sexual pleasure as a kind of entitlement that was now being granted.

Thus, the fundamental problems in post feminist seem so complex. Based on the quotation above, McRobbie wants to say that this consumer culture is a shaped ideology brought by the media and this culture has something to do with the capitalist. Consequently, those media which are carrying this consumerism

culture can easily enter the feminist ideology and directly adopted by the post-feminist voice as one of the ways of to get women empowerment, which is by doing this consumerism culture.

B. Cultural Studies

Cultural studies are a broad and all-inclusive notion of culture that is used to describe and study a whole range of practices in society. The term culture is the learned behavior of a society or a subgroup. Culture includes the organization of production, the structure of the family, the structure of the institutions which express or govern social relationships and the characteristic forms of society through which members of the society communicate to each other (Sardar & Loon, 1997: 5-6).

Moreover, cultural study is a discursive formation, a formation of ideas, images and practices. The images and practices provide ways of talking about, form of knowledge and make connection with a particular topic, social activity or institutional site in society:

Cultural study concern with questions of shared *social* meanings, that is, the various ways we make sense of the world. However, meanings are not simply floating 'out-there'; rather, they are generated through signs, most notably those of language (Barker, 2008: 8).

In cultural study, meanings come from the shared social ideas in seeing the world. However, these meanings are not simply floating out there, rather than they are produced through signs and language that appear in the society. The language gives meaning to material objects and social practices, and this process of

meaning production is signifying practices. Signifying practices consist of practices to understand culture and how meaning is produced symbolically by language. Thus, the meanings produced by languages could represent how the world is socially constructed and represented back to and by us (Barker, 2008: 8).

By the signifying practices, texts suggest not simply the written word, though this is one of its senses, but all practices which signify. These include the derivation of meanings through images, sounds, objects such as clothes, and activities like dance and sport. Since images, sounds, objects and practices are sign system, which signify with the same mechanism as a language, we may refer to them as cultural text (Barker, 2008: 11).

1. Popular Culture

In the study of culture, we have the term of popular culture which is quite popular in today's literary work as the general tone of literature. Storey (2001: 5) in his book *Cultural Theory and Popular Culture* states that "popular culture is a site where 'collective social understanding' is created; a terrain on which 'the politics of signification' are played out in attempts to win readers in particular ways of seeing the world". The 'collective social understanding' is similar to the beliefs or the cultures of certain social group, while 'the politics of signification' is similar to word play. So, overall, popular culture is like a place where people are created to understand what is in the society and where the exact meanings are implanted to win the readers so that they have other ways in seeing the world.

This popular culture is constructed within the ideology. Althusser (in Storey, 2001: 4) states that ideology is not simply as a body of idea, but also a material of practice. This means that ideology is constructed in people's mind through practice in everyday life, and not simply through the idea only. By doing so, the people might get used to it unconsciously.

Storey (2001: 4) continues the explanation on Althusser's arguments:

Principally, what Althusser has in mind the way in which certain rituals and customs have the effect of binding us to the social order: the social order which is marked by enormous inequality of wealth, status and power. Using this definition, we could describe the seaside holiday or the celebration of Christmas as example of ideological practices.

Thus, ideology or culture is created and marked by the relations of power and politics, and so does popular culture. Popular culture must have amounts in something more than just simply an entertainment and leisure (Storey, 2001: 5). There are no exact definitions of what popular culture is. Therefore, popular culture can be defined in some ways. First, the word 'popular' means 'well liked by many people'; 'inferior kind of work'; 'work deliberately setting out to win favor with the people'; 'culture actually made by the people for themselves' (Storey, 2001: 5)

The second way to define popular culture is to suggest that it is a culture which is left over after we have decided a high culture. It can be said that pop-culture is an inferior culture. The inferiority is because of the range of value judgments in particular popular text or practice is not strong enough to teach the people about moral. Furthermore, Storey (2001: 5) gives an example that a moral

worth is actually a fitting method of judgment. To be culturally worthwhile, a text has to be difficult, and being difficult ensures its exclusive status as high culture with exclusive audiences. In other words, popular culture can be defined as a culture where moral values never exist as the great theme in popular culture. But overall, although the moral values never become the great theme of popular culture works of arts, moral are still to be put there. Because no moral values judgment can absent in any story.

The third definition is pop-culture as a 'mass-culture', in which it is mass produced and for mass consumption. The mass refers to non-discriminating consumers in which it is addressed to particular social class based on economic status. For certain cultural critics who work within mass culture paradigm, this is not only about the culture which is forcibly implanted, and it is somehow a degradation of culture, but it is also about the identification of culture that is imported from American culture (Storey, 2001: 6-9).

There are two things we can say with some confidence about the United States and popular culture. First, as Andrew Ross has pointed out, popular culture has been socially and institutionally central in America for longer and in a more significant way than in Europe. Second, the influence of American culture worldwide is undoubted. But the nature of that influence is at very least contradictory. ...American culture represented a forced of liberation against the gray certainties of British cultural life (Storey, 2001: 9).

Storey discusses the deep relation between popular culture and America, and it is said that popular cultures describe American culture. As a powerful country, American culture can easily influence the worldwide. Storey (2001: 9) continues that the text and practice of popular culture are seen as a public fantasy,

where dreams of people live inside it. Maltby (in Storey, 2001: 9) claims, “Popular culture provides escapism that is not an escape from or to anywhere but an escape of our utopian selves”. That is the belief that popular cultures contain properties which can entertain many people, so the culture can be the place to escape from reality, especially from the complexities of the mind and world affairs.

Thus, the idea of popular culture is like building a house for people’s dreams to live in. There is also a relation between popular culture and mass culture. Because of its popularity, the mass will know about this culture. Maltby (Storey, 2001: 9) points out:

If it is a crime for popular culture to take our dreams and pack them and sells them even back to us, then it is also achievement of popular culture that makes and brings us to the more varied dreams than we could ever have known.

Therefore, popular culture is not a bad idea of culture. It provides and collects our dreams and shares back to us in a different package. Yet, instead of criticizing the way popular culture works, it is wise to say that this entertaining culture would inspire many people to start building their dreams to become a reality.

In the development of popular culture, there is chick culture which was born in 1990s as the child of popular culture.

2. Chick Culture

Chick culture is one of the forms of the prominent popular culture phenomena. This chick culture has been accused of rewriting the traditional attitudes and reactionary roles for women. On the other hands, chick culture has been embraced as pleasurable, potentially liberating entertainments, and assisting women in negotiating the challenges of contemporary life (Ferriss & Young, 2008: 1).

In the middle of 1990s, chick culture appeared to reflect and promote the new visibility of women in popular culture:

This (*chick culture*) deliberate address to female audiences suggested a growing recognition of women's significance in contemporary culture. The media reflected and even shaped women's complex social positioning—with its continued restrictions and its new freedoms—and their inspiration (Ferriss & Young, 2008: 2).

This culture is intentionally addressed to women by the media to make a new recognition of themselves about women in contemporary life/culture. Here, the position of women in society is reflected by the media by shaping rules that control women's freedoms and aspirations. These rules are reflected inside the literary works and films and work like an ideology to hegemonies women to follow such rules which have been shaped by those media.

However, the rise of chick culture provides evidence which gives efforts to manipulate and influence the spending habits of young women who are the highest consumers (Ferriss & Young, 2008: 2). The word *chick* itself, literally,

means *chicken*. The chicken's cuteness and fragileness, likewise women, is described in chick culture.

At the height of the women's liberation movement in the 1970s, the word *chick*, along with the word *girl*, was considered an insult, a demeaning diminutive, casting women as childlike, delicate, fluffy creatures in need of protection and guidance or as appendages to hip young males (Ferriss & Young, 2008: 2-3).

Chick cultures illustrate women who are small, disrespect, and fragile like kitten or chicken who need protection and guidance in their life also being a trend to young males to have such women like them.

In larger context of chick cultures, there are chick literature and chick flick as the part of chick cultures. Chick literatures cope the written literary work and chick flick copes the contemporary women at the movies and any visual work of arts. Chick Flicks are commercial films that appeal to a female audience, and chick flicks can also be seen as a much more inclusive film category (Ferriss & Young, 2008: 2).

One of the characteristics of the works of chick flick or chick culture in general, usually is about personal life of a nearly 30 year old- single woman with her problems in relationship, friendship, weight issues, fashion, and workplace. In general, the illustrations of the story in chick culture usually uses pastel color, picture of shoes or branded clothes or bags in the cover of its book or its DVD, woman's skinny legs, and anything related to woman's glamorous life (Ferriss and Young, 2000: 3)

Gill and Herdieckerhoff (2006: 488) add that chick culture story is mostly about romance, and ends with a happy ending. Furthermore, chick culture is used to present an independent character of woman with a good career life, a glamorous life and enjoy freedom by being in girls' community which likes to play around with some guys.

The younger females generation today's, assume that the word *chick* similar to *girl* or even *bitch* that has been used to convey solidarity and signal of empowerment, which become the part of third-waver's response to feminism. These responses intentionally seek to reclaim their identity through terms considered unacceptable by the previous generation (Ferriss & Young, 2008: 3).

Chick culture is actually linked to postfeminism:

...certainly many women in their twenties and thirties consider themselves feminists while plenty of women over forty indulge in supposedly postfeminist interest and pursuits such as fashion. It is also possible—and perhaps more helpful—to see feminism and postfeminism in terms of a continuity rather than a conflict. ...

The ideas associated with postfeminism—...—are central to any consideration of chick flicks, which can be viewed as the prime postfeminism media text (Ferriss & Young, 2008: 3).

Most people criticize that the work of arts of chick culture as popular culture considered as a trashy cultural work of arts, it is because it has no high moral values of judgment, in the same way, it talks about romance, love life and women and their glamorous life which can only influence younger females to copy what has been offered to them. On the other hands, like what Ferriss & Young (2008: 3) states in their book that these younger female generation today's use this chick

culture to convey solidarity and signal of empowerment with the slogan of *Girlpower*; “*You go, girl*” to proclaim solidarity and increase their cultural visibility.

Furthermore, films play a significant role in reflecting women’s place in culture. Chick flick raises questions about women’s place in the society, their social life and sexual roles, the roles of female’s relationship, and how women achieve their independence (Ferriss & Young, 2008: 2).

Chick flick has womanhood theme, and protagonist woman as its main character. Woman characterization in chick flick is usually described as a career woman in her twenties or thirties, and has a big obsession to her lifestyle such as fashion and likes to have fun with the other girls, such as shopping, partying, hangouts, overseas holiday in an expensive hotel, and searching for rich and handsome men to sleep with or just to fill their desire of sex. Although this kind of women have successful careers, but they should choose between their career, freedom and their personal life, and which one will come as priority in their life (Gill & Herdieckerhoff, 2006: 490).

Furthermore, women in chick flick, especially their career, are portraits of independent and successful women. Usually they desire to find and deserve “a good- looking men with well- established career (too), can cook, and both passionate and considerate in bed” (Whelehan, 2005: 203).

Women in chick flick also show sexual freedom to whom they are free to use their bodies anytime, as free as men can also use their bodies, to flirt on their

opposite sex if they see that someone might fits in them, and more importantly, women should get satisfaction from this kind of freedom (Armstrong: 2009). Women over fourties are discover and rediscover their independence, sexuality, or self-worth, and like most stories which are directed to younger women, many of these chick culture stories are allowing older women to display and explore sexuality, rewriting that sexuality safely within the confines of the traditional family (Ferriss & Young, 2008: 12).

The relationship between women and men in chick culture stories in general are describing woman as the center of the romance.

...its investigates girls' coming of age, shop girls and women workers in relationship to office romance and sexual harassment, relationships with men and with other women, marriage-divorce-and reconciliation (Ferriss & Young, 2008: 26).

Thus, the characteristics of women and men relationship which mostly being described in chick culture, that there must be a shop girls and women workers then they got in a romance with their office friends or the other guys, and then they are getting married, having problems being in a marriage, then they getting divorced and back again to be happy husbands and wives.

Whelehan (1995: 7), states other women's characterization in chick culture stories, especially in their domestic life, there are direct association between women and the home. For *normal* women, they who are married and had children, maintaining the household is their proper destiny, indeed, it becomes an identity for themselves.

“Media images of happy housewives and domestic bliss become increasingly glamorized and correspondingly difficult to live up to. Unless, that is, the role was adopted as a full-time occupation” (Whelehan, 1995: 7). Thus, the images of happy housewives that media presents to the audience are never the same with the reality, unless all the housewives adopt the images and make it as their full time job.

Far from being the positive images of housewives, they are claimed to be these stereotypical representations of women severely limited the options and possibilities available to them, and instead served only to mire women further in that [domestic] realm as the only one available to them. [Thus] for all the marketed glamour of the passive, pure and contented homemaker, there was a clear disjunction between this ideal and the material realities of the daily drudgery of most domestic labor, which afforded little glamour and less intellectual and social stimulation (Whelehan, 1995: 7-8).

Furthermore, the dreams of glamorous housewives that the images are shown by the media are never be the same to the reality where most domestic works are actually troublesome and boring.

Like what Whelehan states that “many women were feeling dissatisfied and unfulfilled at their near-forced confinement to the home and confirmed that housework was drudgery” (2005: 93). Because of this, the vast majority of women no longer expected to marry in their young ages and to spend the rest of their lives as housewives who work without payment and as the result, many women begin to seek and undertake work away from their home and family (Joannou, 2000: 7).

3. Film as Signifying Practices

Culture is a dynamic process which produces certain behaviors, practices, institutions, and meanings which constitute our social existence. Culture also comprises the processes of making sense of our way of life. Furthermore, cultural studies theorists have argued that language is the major mechanism through which culture produces and reproduces social meanings, and the definition of language developed beyond the normal definition of verbal or written language (Turner, 1999: 52).

We cannot think without language, so it is difficult to imagine ‘thinking’ things for which we have no language. We become members of our culture through language, we acquire our sense of personal identity through language, and we internalize the value systems which structure our lives through language. We cannot step ‘outside’ language in order to produce a set of our own meanings which are totally independent of the cultural system (Turner, 1999: 53).

Languages become the important things in cultural system to identify each meaning which is happen through the world we see, and by languages, any event can be meaningful and produce our own personal identity.

Languages also speak to give meaning to any visual objects. These visual objects have their set of codes and conventions used by the audience to make sense of what they see and visualize.

When we deal with images it is especially apparent that we are not only dealing with the object or the concept they represent, but we are also dealing with *the way in which they are represented*. There is a ‘language’ for visual representation, too, sets of codes and conventions used by the audience to make sense of what they see. Images reach us as already ‘encoded’ messages, already represented as meaningful in particular ways (Turner, 1999: 54).

Thus, films as visual object and the signifier of the cultural practices provide verbal languages which produce social meaning. As parts of the cultural text, films are considered having a close relation to a text. In *Film Studies—critical approaches*, Kolker (in Hill & Gibson, 2000: 10) states that:

A text is something that contains a complex of events (images, sounds, words), that are related to each other within a context, which can be a story or narrative. All of the parts of the text cohere, work together towards a common goal of telling us something.

.....any event that can make meaning can be called a text if we can isolate and define its outside boundaries and its internal structure—and our respond to it (for a text to be completed, it must be seen, read, heard by someone).

Based on the above explanation, a text is something that contains images, sounds and words which are related together creating a complex event and become a story or narrative. Any events that can make meaning can be called as text. Additionally, a text must have its internal structure on its narration and as well as its outside boundaries to define what influences certain narrative in a text. Kolker (in Hill & Gibson, 2000: 11) states that:

The textuality of film is therefore different from a novel or a painting, less personal, but more accessible. Neither unique nor intimate, yet closer to the world most of us live in, engaged in its dailiness, and powerfully touch with the social. The text without aura becomes the text that resonates across many fields and many consciousnesses. In any film we are witness to a rich and often conflicting structure of imaginative, cultural, economic, and ideological events.

Films as texts are the visual culture which people from all over the social class can access and accept their presence. Furthermore, this kind of text will also resonate and remain forever in people's mind just like any written texts, because films also have components of chronological events which are more powerful to

touch the audiences' mind. By watching films, the audiences witness to a lot of social situations, cultural events and ideological events. Furthermore, there are many visual effects which are contained inside the films, so that these effects can give certain atmosphere to the audiences. For example, the effects such as certain angle shot in films can mean that one is lonely or one have more dominance among other characters.

Furthermore, in relation to mass culture, films become the product which is made for profit. The popularity and the way films give entertainment effect to their audience, is the main goal of any film production to produce certain genre of films. Kolker (in Hill & Gibson, 2000:11) states:

Because most films are made for profit, they attempt to speak the largest number of people, and by so doing have to appeal to what their makers believe are the most common and acceptable beliefs of a potential audience. But audiences often respond in ways the film makers don't expect. The result is that the film text often lies at a nexus of expectation and response, of cultural belief and individual resistance. It is available and legible to many interpreters', whose responses are themselves part of its very textuality and form.

The production of films which are made for the sake of profits, sometimes do not produce an exact expectation like what the audiences want. On one hand, the film makers want to synchronize the hopes and beliefs of the audiences, but on the other hand, the audiences precisely give different responses from what the film makers expect. Nevertheless, films are actually made, available and readable to many interpreters who have their own responses to certain kinds of films (Kolker in Hill & Gibson, 2000: 11).

a. The Ideology of Film

Ideology defines as a body of ideas reflecting the social needs and aspirations of an individual, group class or culture. In the world of film, every film has its direction lines, a given ideological perspective that privileges certain characters, behaviors, and motives of the film as attractive and or repellent (Giannetti, 2002:412).

Therefore, there are films which are emphasizing the didacticism in purpose to preach at the audience. This kind of movie consists of moral and goodness of social and sometimes religion behavior. In the opposite, the avant-garde cinema shows the audience no moral values and this kind of film provides only pleasure (Giannetti, 2002:412).

For purposes of convenience, there are three board categories of ideology (Giannetti, 2002: 412-13):

- 1) Neutral: The neutral ideological film emphasis on its action, pleasure, and entertainment values.
- 2) Implicit: This ideological value, focused on the protagonist and antagonist which represent conflicting value system. However, the conflicting value system itself is not discussed in a long duration.
- 3) Explicit: This is a thematically oriented movie aimed to teach or persuade as much as to entertain. Usually in this type of film, using admirable characters can articulate the values given in the movie.

In American film, the star system or the technique of exploiting the charisma of some actors and actresses is often a clue to values, especially when the protagonist is played by personality stars which tends to only play those characters which fits to their own public image. By using these stars in films, it will easily obtain the audience sympathies to the ideological roles (Giannetti, 2002: 414-15).

Furthermore, movies also concern to any global issues and movements such as Feminism. Speaking about feminism, in the late 1960s, the achievement of this Women's Movement has been considerable, though in most present days, feminists would insist that there are still many battles against patriarchal values. To this day, most of powerful women in Hollywood come from the acting ranks (Giannetti, 2002: 437).

In one side, women are usually socially constructed as the outsiders in a male-dominated world. Many critics say that women do not get their freedom to tell their own stories because their images are controlled by men. Thus, women also become the sex objects and many of their existence which shown in the movies, to be supporting characters of their men. On the other side, there are certain Hollywood genres which more hospitable to women such as love story, domestic family dramas, romantic comedies, and musical movies, which present these women image as typical females which concern to their man, their children and family, and balancing their marriage and career (Giannetti, 2002: 438-39).

The feminist filmmakers, both male and female who concern to feminism issues, are trying to overcome prejudice through their movies by providing fresh

perspective, and in purpose to brighten the women's image above the other male-centered movies (Giannetti, 2002: 443).

b. Photography

Basically, photography is the art of taking and making photograph, which is a picture taken by the camera (*Oxford Dictionary 4th edition* by Bull, 2008: 329). Thus, photography is the most essential elements on the process of making and analyzing films. Therefore, in analyzing film, there are some components which are needed to be understood. These components are plot, setting, point of view, costume, camera angles, camera distance, and the acting.

c. The Shots

The shots are defined by the amount of subject matter that is included within the frame of the screen. There are about five different kinds of shots:

- 1) The *extreme long* shot: This shot is taken from a great distance, usually taken from the outside view and shows much of the locale (Gianneti, 2002: 11).
- 2) The *long shot*: This shot usually taken to show the full body of the actors and actresses, with the head near the top of the frame and the feet near the bottom of the frame (Gianneti, 2002: 12).

- 3) The medium shot: This shot contains a figure from the knees or waist up. This shot is useful to for shooting the detail expression of the scenes, carrying movement, and for dialogue (Giannetti, 2002: 12).
- 4) The *close-up* shot: This shot concentrate on the small object, usually of the human face, and it tends to elevate the important and symbolical thing of the object (Giannetti, 2002: 13).
- 5) The *deep-focused* shot: This shot also called as wide-angle shot, and the objects of this shot are carefully arranged in a succession of planes. Generally, this shot can make the audiences' eyes travel from a close range to a medium to a long shot (Giannetti, 2002: 13).

d. The Angles

The angles shown in the movie determine the focus and aims of the movie. The angle from which an object is photographed can often serve as authorial commentary on the subject matter. Furthermore, angle is important to convey a character's self-contempt, and sometimes the value judgments are implied through the use of angle (Giannetti, 2002: 13, 16). There are three basic angles in the cinema:

- 1) The *bird's-eye* view: This angle involves photographing a scene from directly overhead. In this angle, the subject matter seems unrecognizable and abstract. In effect, this shot permits us to hover above a scene like all-powerful gods (Giannetti, 2002: 15).

- 2) The *high-angle* shots: In this shot, the camera is placed in a natural high promontory. This angle gives a viewer of a general overview but not necessarily imply destiny or fate. Usually includes the ground or the floor as the background of the object shot (Giannetti, 2002: 15).
- 3) The *Low Angles*: This angle is taken with the camera from the above of the actors or actresses. This angle captures a sense of confusion by minimizing the view of the environment around the object and the sky or the ceiling is the only background. This angle gives effect to heighten the importance of the subject and inspires fear and awe (Giannetti, 2002: 17).

e. Light and Dark

The light and dark is the style of lighting. Usually designate as a lighting key. Mood, genre and the theme of the movie can be categorized with the use of this lighting key. Comedies and musical tend to lit in high key with bright light. Tragedies and melodramas are usually lit in high contrast, sometimes with dramatic streaks of blackness and shadow, While mysteries, gangster and thrillers are generally in low key (Giannetti, 2002: 18).

f. *Mise en Scene*

Mise-en-scène from French language means “placing on stage”. This refers to the arrangement of all the visual elements, properties and composition sets in the shooting place or the stage (Giannetti, 2002: 44).

g. The Frame

The frame in movie concept defines the world of the films. Film images are enclosed with the frame. For critical purpose, the analysis should go beyond these frames of the scenes (Gianneti, 2002: 45).

h. The Acting

Acting is the most important part of films if it is non documentary films. There are classification of acting; nonprofessionals, extra, pros, and stars. By acting, a film can convince its audience to follow the atmosphere or the mood of the film. A good acting requires a good direction from the director of the film and also requires the degree of acting classification (Giannetti, 2002: 246).

C. Background of the Movie

In this subchapter, background movie is needed to give more information about the setting of the movie and the information of what influence the making of *Sex and the City*.

1. About the Author of *Sex and the City*

Candace Bushnell is the international best-selling author of *Sex and the City*, *summer and the City*, *the Carrie Diaries*, *One Fifth Avenue*, *Lipstick Jungle*, *Trading Up* and *Four Blondes*. Her most popular novel, *Sex and the City*,

published in 1996 and was sold for the *HBO* to be the hit series and two subsequent blockbuster movies.

The Guardian Newspaper (<http://www.candacebushnell.com/bio.html>: phar.1) sums up Bushnell's work into this way:

She caustically addresses the conditions of materialism, cramped urban life, and metropolitan speed, where fame and wealth are all around, but never in one's grasp. ... Bushnell is courageous in bringing this to the fore, and she is blessed with an Austen-like mastery in doing so. She cuts through the lies that women tell themselves about the surface equality of Western society...

The magazine gives some sights about the reason behind each of the Bushnell's best-selling novels. She addressed the condition of materialism in a big city of New York where the pictures of rich people are all around the town but never be one's consciousness to realize this situation. Bushnell also tries to describe the women equality in Western society (<http://www.candacebushnell.com/bio.html>: phar. 1-2).

Candace Bushnell was born in the first December in 1958 and grew up in Glastonbury-CT, and moved to New York City at age 19. She went to Rice University and New York University, and began her professional career at 19 years old when she wrote a children's book for Simon & Schuster. In her 20s, Bushnell developed her trademark style working as a freelancer, and writing a darkly humorous piece about women, relationship and dating, for magazines. In 1990, she wrote a column that become the precursor of *Sex and the City*, called *The Human Cartoon*, a fictional serial published in *Hamptons Magazine* (<http://www.candacebushnell.com/bio.html>: phar: 3-4). From the description

above, Candace is a portrait an independent type of woman and her success on her writing career of course one of the results of her hard work.

In November 1994, she created the column *Sex and the City*, which ran in the New York Observer for two years. The column was bought as a book in 1995 and sold to *HBO* as a TV series in 1996. Through her books and television series, Bushnell won the 2006 Matrix Award for books and a recipient of the Albert Einstein Spirit of Achievement Award. Now she lives both in New York and Roxbury-CT as a single ladies ([http://www. candacebushnell.com/bio.html](http://www.candacebushnell.com/bio.html): phar. 4).

2. New York's Women Community

As the center of the global power city, New York has the most powerful and influential trends and culture which spread all over the world. As a powerful city, most people intend to live in New York include women who dream to live in New York. Women who are having life in NYC are labeled to be powerful, independent, rich and chick. Most chick movies carry the theme on women independence and New York as the setting, and a community that build by a group of women who have the same interest. Upper class society in New York which is mostly hard worker, especially for women, they really spend many leisure times just to be with themselves alone or with their best friends. The importance of leisure spaces should not be underestimated, especially for women; this could raise their potential for resistance and renewal for women who trapped

in patriarchal cultures that continue to define themselves as wives and mothers. This leisure time really work as a site of personal choice, and self-determination, which can also provide opportunities for individuals to exercise personal power (Green, 1998: 172).

American women in mid-life notes that leisure in their community was expressed in several ways such as affirmation of family, satisfaction with family, development of children, development and maintenance of friendships and interaction with others (Freysinger in Green, 1998: 72). The activities held in these women community could be a powerful medium in the process of gaining closer friendship and the construction of personal identities. American research on the life satisfaction and leisure of older retired women (Riddick and Stewart: 1994), suggests that the participation of leisure activity emerged as the strongest contributor to the life satisfaction of older females (Riddick & Stewart in Green, 1998: 77).

Thus, community that appears to be the lifestyle in many New York women, are actually come from the idea of leisure time, where women need to be in another social situation out of their working time and working area. These women community really help empowering women to work harder and to motivate each of the community members also as the best place to share ideas and opinions about their unspeakable critics of certain social phenomena, such as getting married, divorce, and depression.

3. **Movie *Sex and the City***

Sex and the City is one of popular work of arts which appears in 1998s and become the part of chick culture phenomena. Many critics use this work to comment on how the characters in this *Sex and the City* described as ideal look of women in their mid-age of forty-something, having good financial life, romance, and style. This seemed like the media shape the new look of ideal women.

At the very first time, *Sex and the City* released as a novel written by Candace Bushnell, a columnist, who then creating the character of Carrie Bradshaw as the main character, and having the same working life like her creator, as a columnist. By its rising popularity, this novel then become TV series in HBO, and after the series ended, this story turns into a box office movie that shown in cinemas all over the world.

The interesting part of this movie is that all of the characters have their own different point of view about meaning their own life. This is a movie about women who lived in age of 40s, addressed to women, but seen by, mostly, younger women in age of 20s. The issue of women independent is probably one of the purposes of this movie. The characters lifestyles which are to have good career life are one of the evidence that women do not depend on men. Therefore, this movie also shows the process of independent women making their decision to be just in love with a man or to be married with a man. As the popular work of arts, this movie can easily constructing other girls and women's mind to copy such images shown by the movie. Thus, we have to pay attention more to the

values of life of this story and the process of these women making their decision, rather than copying the spending habit and or the glamorous life shown by the movie.

D. Previous Studies

There are some previous studies in journals, articles and essays on *Sex and the City* and consumerism culture.

The first is the study entitled *Sex and the City-Consumerism Culture: Remediating Postfeminist Drama* written by Jane Arthurs and compiled in the book entitled *Television: the critical view 7th Ed* published by Oxford University Press in 2006. This study tells more about the series of the movie *Sex and the City* and criticizes the feminine acts in the series which is considered as seductive and *Sex and the City* self-consciously explores the instability of feminine identity in a postfeminist and postmodern consumer culture.

The second study by Georgina Isbister, she wrote an essay on *Sex and the City: Postfeminist Fairy Tale*, and published by University of Sydney in 2008. This essay discusses that *Sex and the City* draws from both traditional and contemporary fairy tales.

The third study is a journal written by Kathy L. Peiss in 1998, about the *American Women and the Making of Modern Consumer Culture*. This journal talks about consumerism culture that actually has been long attached to women.

The fourth study is a thesis written by Debby Ratna P entitled *An Analysis of Darcy In Giffin's Chick Lit Something Blue As A Criticism Against Women's Glamorous Lifestyle In Post- Feminist Era* from Yogyakarta State University—English and Literature Department in 2013. This research has the same theory used but in different argument and different work to be analyzed.

The fifth study deals with the same movie title but it is the TV series. The thesis entitled *An Analysis of Women's Language in the TV Series Sex and the City* written by Ria Agustyarini from English and Literature Department of State University of Yogyakarta in 2004.

From those previous studies, the researcher concludes that the analysis of the short movie of *Sex and the City* has not yet been analyzed by students and lecturers in English and Literature Department of State University of Yogyakarta. In order to support the research, this previous research finding is needed to continue and to prove the research, and this research is the first research which includes which concern on film analysis method.

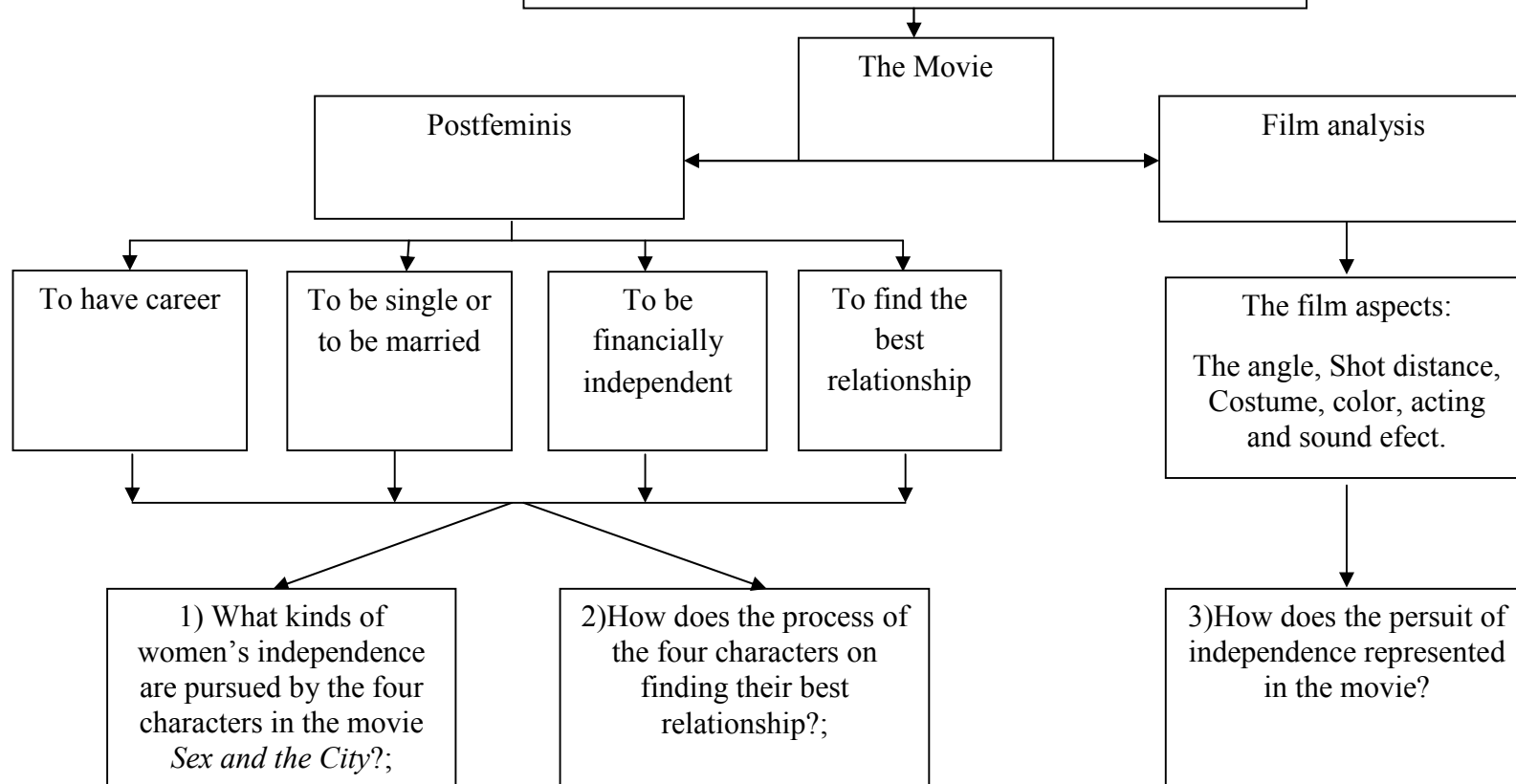
E. Framework of Thinking

The title of this thesis is “The Analysis of Women Independence in the Characters of *Sex and the City*—A Movie Analysis”.

The theory use is postfeminism which employs the aspect of women independence. These theories provide the significant explanation of the research focuses, which are: 1) what kinds of women's independence are pursued by the

four characters in the movie *Sex and the City*? 2) How does the process of the four characters on finding their best relationship? Furthermore, this analysis uses film theory to explain the third research question which is how are the pursuits of independence represented in the movie?

**THE ANALYSIS OF WOMEN INDEPENDENCE
IN CHARACTERS OF *SEX AND THE CITY*—THE
MOVIE.**



CHAPTER III

RESEARCH METHOD

A. The Research Design

In order to obtain the objectives of the research, it is needed to create a research design. This research study is qualitative. Vanderstoep and Johnston (2009:7) define qualitative research as a “research that produces narrative or textual description of the phenomena under study”.

Qualitative research emphasizes the interpretation of social science. A qualitative researcher has to find how the data are beneficial for interpreting a social phenomenon before judging and making an early conclusion. Interpretation means allocating significance or coherent meaning by decoding and making the data understandable (Neuman, 2000: 122-48). Since the data of this research are nonnumeric, the researcher uses a qualitative method to analyze them. Basically, the data forms used in qualitative method are in words, phrases, sentences, pictures and utterances (Moleong (2010: 11).

Furthermore, in this research, the main source of the data analysis is in form of film, entitled *Sex and the City*. Thus, the data forms used in this research are in dialogues which contains utterances and pictures of the film’s scenes. The data which are collected in forms of visual pictures of the scenes selected, then, are arranged in order sequences. In analyzing film, the use of film analysis technique is requiring to analyze this data. The

researcher uses the components of film to analyze within one frame that is, the dialogues, angles, shots distance, the color tones, the acting, and the costumes used by the characters. Those components are required to reveal the four characters' independence represented in *Sex and the City*; to reveal the efforts that these women characters make to find their best relationship; and to show the cinematographic aspects which representing women independence, embodied in Bushnell's *Sex and the City*.

Sex and the City is the best-selling novel in New York and became the television serial movie in HBO in 1998 up to 2004. Since the end of the series, the production house created a new season of this movie in a short film in one hour and fifty minute's duration. The story is quite simple and entertaining especially for women. The movie is a popular work of art which concerns on the popular and chick culture also post-feminism.

B. Data and Source of Data

The subject of the research is the movie itself. The data are taken in form of visual pictures of one frame including its dialogues, angle, shot distance, costumes, color tones, and the acting. The other supporting data are taken from the books of *The Routledge Companion to Feminism and Post-Feminism* by Sarah Gamble (2004); *Postfeminism Cultural Texts and Theories* by Genz and Brabon (2009); *Chick Flicks-Contemporary Women at the Movies* by Ferriss and Young (2008); *Film Studies-Critical Approaches* edited by John Hill and Pamela Gibson (2000); *Understanding*



Movies the 9th edition by Giannetti (2002); and many other printed articles and journals, as well as electronic sources to provide more information needed in this research.

C. Research Instrument

The main instrument of this research is the researcher herself, because qualitative research requires the researcher as the instrument (Vanderstoep and Johnstone, 2009: 211). The researcher's interpretation is needed to read and analyze the collected data taken from Bushnell's *Sex and the City*.

The researcher used data sheets as the secondary instrument for facilitating the work. The researcher used the data sheet in order to put all recorded data taken from the movie. The form of data sheet is presented in the figure below.

Table 1. Data Sheet

No	Scenes	Angle/Shot Distance/Color/Co stume	Dialogues	Category	Sub Catagory	Meaning
1.		Eye-level/ medium shot/ cool color of blue and brown/ inner turtled-neck shirt.	-	Women's Independence	Descent Career	This scene showing Miranda's office where she works as lawyer. The refreshing color of blue and brown give atmosphere of serious yet comfortable. The use of eye-level/medium shot are to show most of the background of her office.
2.		Medium/eye- level shot/bright color/yellow blazzer, and v- neck dress in flower prints in red.	Samantha: "I deserve this, I work hard", (to the auctioneer) "Fifty <i>fucking</i> thousand!" Auctioneer: "Fifty- five?" (The rival woman raises her hand) Samantha: "I draw the line at fifty". (Samantha shakes her head no).		To have career	The eye level shot showing a dialogue scene. The dominant color of yellow indicates a bright tone and cheerfull feeling. In this scene, Samantha is bidding for a diamond flower ring that she thinks she deserve to get that because she works hard.

D. Data Collecting Technique

There are steps in collecting the data. The first is watching the movie overtime. The second is making transcript of the dialogues which are relevant to the focuses of the study. Third is selecting the scenes based on the problem statements of the research. The fourth, is analyzing the selected data in dialogues and scenes, and considering the cinematographic elements on each scene. And the fifth, is discussing the data by applying the theory of postfeminist approach to build the ideas to answer the research questions.

In order to get the clear understanding of the movie content, the researcher had to perform a careful watching. Then, collecting the data which are selected based on the research problem, by making simple notes on which duration the scenes are taken. In collecting the data, the researcher needs to examine the dialogues, angles, shots distance, costumes, acting, and the dominance color tones used to perform the atmosphere of the scenes, thus, these techniques are based on the method of film analysis. These collected data then, were catagorized, labelled, and coded. Data labeling, are based on the research questions' need. There are three main data catagorizations that is, based on the characteristics of women's independence, the efforts of finding the characters' best relationship, and the film aspects used in representing the pursuit of independence.

E. Data Analysis

The researcher used textual analysis technique for collecting and analyzing the content of the movie. Textual analysis involves the identification and interpretation of a set of verbal or non-verbal signs (Vanderstoep and Johnston, 2009: 210). Meaning is the heart of textual analysis. Vanderstoep and Johnston (2009: 213) state that a textual analysis is conducted wherever we find text or any objects in verbal or visual text with symbolic meaning as the source of textual analysis. In this sense, a film, an advertisement, a magazine, a book, a television show or music video are all texts that carry interpretive meaning and can therefore be analyzed.

The researcher conducted observing and interpreting process. She used several steps:

1. Watching *Sex and the City* more than five times to get careful analysis,
2. Making transcriptions of the dialogues to answer the first and second research questions which are, to reveal the characters' independence represented in the movie and to show the efforts of the characters in finding their best relationship,
3. Making notes to the durations of the scenes which are related to the research questions, especially to the third research question that is, to show the film aspects used in representing the women's pursuit of independence,

4. Cropping each scenes that are selected, and arranging the scenes into the data sheet,
5. Making notes to the dialogues, angles, shots distance, costumes, and the acting of the characters in the scenes that are selected, to the data sheet,
6. Classifying the relevant data based on the categories which are based on the research questions and subcatagories which are ‘To Have Descent Career’; ‘To be single or to be married’; ‘To be a Decission Maker’; ‘To be Stylish and Fashionable’; and ‘To be Financially independent’.
7. Analyzing and interpreting the data,
8. Conducting triangulation to the relevant data for the trustworthiness.

F. Data Trustworthiness

In order to check the trustworthiness in a qualitative research, there are four criteria used. Based on Moleong’s theory (2001: 173) the criteria are degree of credibility, transferability, dependability, and conformability. To get the degree of conformability, the researcher used *peer debriefing*. It means that during the process of collecting the data, the researcher implemented a collaborator, a peer debriefer.

Creswell (2009: 192) states that the job of the peer debrifer is to review and ask questions in order to confirm the data or to get the similarity

between the researcher's interpretation and the peer debrifer's. In this research, the researcher chose two of her friends; Agustina Tri and Wikan Meisarah, who were the students of English Language and Literature Program majoring in Literature to check the data. The researcher also discussed her analysis with her first and second consultants in this research, Dr. Widyastuti Purbani, M.A. and Rachmat Nurcahyo, M.A., to get suggestions and opinions related to the analysis.

CHAPTER IV

FINDINGS AND DISCUSSIONS

This chapter presents the findings and discussions related to the three research questions. First, the characteristics of women's independence which are represented by the characters are broken down into some points such as to have descent career, to be single or married, to be a decision maker, to use fashion as the icon of independence, and to be financially independent. Second, the process of the characters in finding their best relationship, then can be considered into some paces of each characters struggle to find the best relationship for themselves. Third, the film aspects represent the women independence, including the film components that create such look of these character that considered as being independent.

A. Women's Independence Represented by the Characters

There are four leading characters in *Sex and the City*; they are Carrie Bradshaw, Miranda Hobbs, Samantha Jones and Charlotte York. These four characters are in the age of 40 to 50 years old, and they are best friends to each other. For the introduction, Miranda and Charlotte played as married women, meanwhile, Carrie and Samantha played as single women. Based on what is shown in the movie, it is also stated that these characters have good financial condition. The three of them have careers and one of them

has a working husband to give more support to her life, and moreover to fulfill the need of style.

To show the part of the characters' independence, therefore, the researcher subcategorizing this point into several categories:

1. To Have Descent Careers

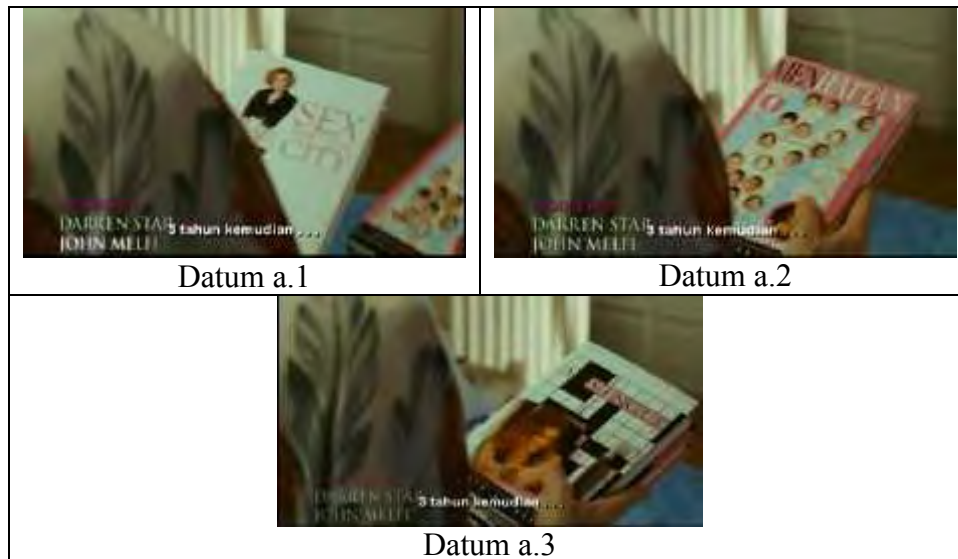
Women's independence is closely related to the freedom of choice and how they support their life without depending too much on their men. To have career is one of the effects that women are now independence. Nowadays, women could choose more jobs they want to support their life and to label women as independent. But to have career not intentionally offers women to be dependent in their career for their whole life. The large scale bureaucracy opens in society, now allows women to be financially independent and learn to have responsibility for the job that they choose.

Based on the statement above, therefore, the descent career that each of this character has is worth to be the sign that they are independent.

a. Carrie Bradshaw as a Novel Writer and Columnist

Carrie Bradshaw is a forty year old woman, not married yet, has been dating her boyfriend for ten years, and works as a novel writer and columnist in one of the biggest fashion magazine in New York, Vogue. Here are the three books that lead her into her popularity.

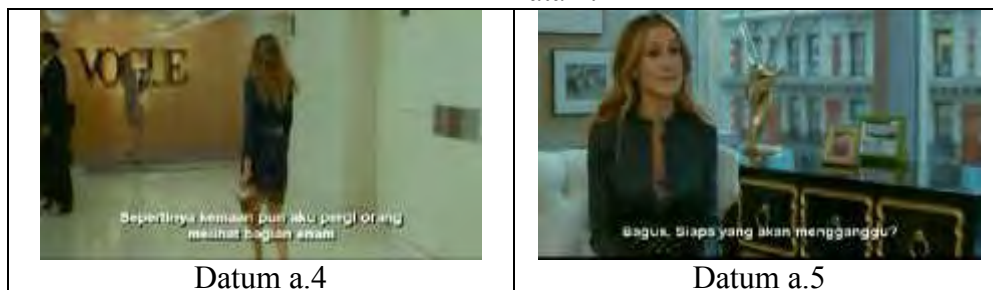
Data 1.



Carrie holds her three books of Sex and the City.

Carrie writes for two companies, one as the columnist at New York newspaper, and for the Vogue.

Data 2.



Carrie meets up with her Vogue's editor.

These two scenes show that she really works as someone that is important. Carrie has potential career as women who writes books and articles, thus, show how nowadays the popularity of fashion magazine encourages women to write and provide chances to have a good career as a writer.

Furthermore, to show how important Carrie is, among the other co-writers, Carrie has her easy access to her boss Enid.

Carrie: “Even people you didn't expect, like my Vogue editor, Enid”.
(Carrie is with Enid (60) her stunning, icy Vogue editor.)
Enid : “We're putting together our annual "Age" issue -- and we'd like you to do forty.
Carrie: “Great. Who am I interviewing?”
Enid : “No. You. You are forty. I want you to be featured in the magazine as the forty year old -- and here's the brilliant twist – bride”.

The scene above comes after the news of Carrie's wedding, and the announcement is gone viral on New York Newspaper. Until then, she gets called by Enid, the unexpected person, Vogue's editor. This scene wants to show how important Carrie is, in terms of her position in her career. Being called to the unexpected person does not mean that Enid, the boss of Vogue, is someone who Carrie does not want to meet. It explains how Carrie has no idea that she would get the honor to meet up directly to Enid, the editor of Vogue magazine—the biggest fashion magazine in New York.

Furthermore, not only being called to meet up with Enid, but Carrie also being chosen to be the guest of honor to be shoot and to be put on the Vogue magazine, and Carrie will represent the symbol of the last single girl over forty who becomes a bride. Thus, implies that Carrie really knocks out the New York, and look how important she is. This great achievement of Carrie's career really helps her becoming such an independent look of woman. Carrie also become an influential character among New Yorkers especially the younger age of 20s to 50s.

Data 3.



Carrie Bradshaw, and how she inspire people, especially women.

The scenes above describe the role of Carrie in her social life, how this woman inspire others only by her writings, and her confidence. Her success of career also brings her to achieve one thing that many other women will work hard for it, that is fashion.

Data 4.



Carrie is arranging her closet and Carrie going on shopping.

As a famous writer, Carrie gains her access to branded labels and fashion. Her hard work brings her to the closet full of branded shoes, window shopping, and a good christmas gift of Louis Vutton handbag for Louis, her assistant, which become her best gift that she spends.

b. Miranda Hobbs as a Lawyer

Miranda is described as a professional lawyer who works in a law firm, and at the same time, she is also a wife and a mother of one son. Not only being described as a professional worker, she also being described as a multitask woman who takes care of her domestic needs and her child. Here is the look of her office.

Data 5.

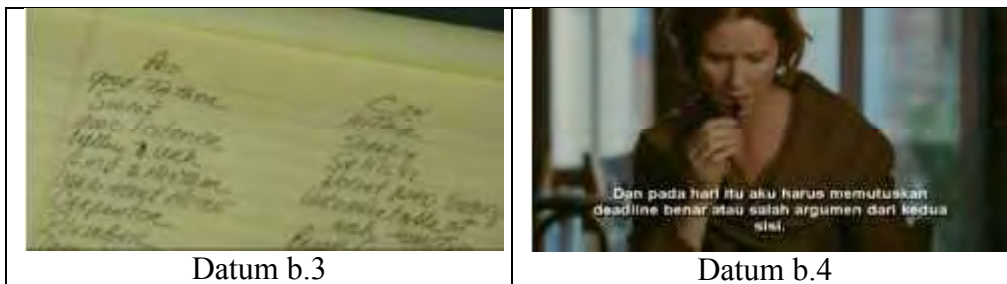


Miranda Hobbs sits in her office.

These scenes present Miranda as a lawyer who sits in her big office, looks so serious in her face while typing in her computer. Suddenly her phone is ringing and still with serious face, she picks up the phone, just in case that is her client on the phone. Her big office and the way she works alone, give one indication that she is considered as important person. Because, in fact, a staff will never have their own room for one.

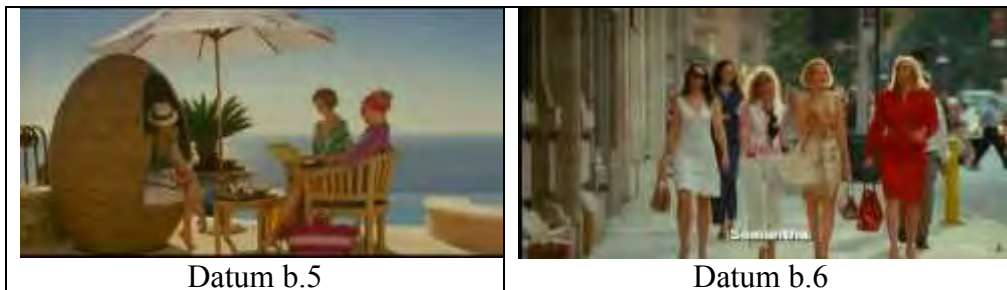
As a lawyer, she might deals with many difficulties, and has to at least, win the trial cases of clients. Capabilities to decide and to win the cases are really needed to this job, thus, this situation influence Miranda's characters as someone who is strong and independent. Having a good career especially professional lawyer like Miranda, may drive her into a higher social status as well.

Data 6.



Miranda Hobbs, is trying to decide the argument of both sides.

Data 7.



Miranda and the girls are on their fancy vacation.

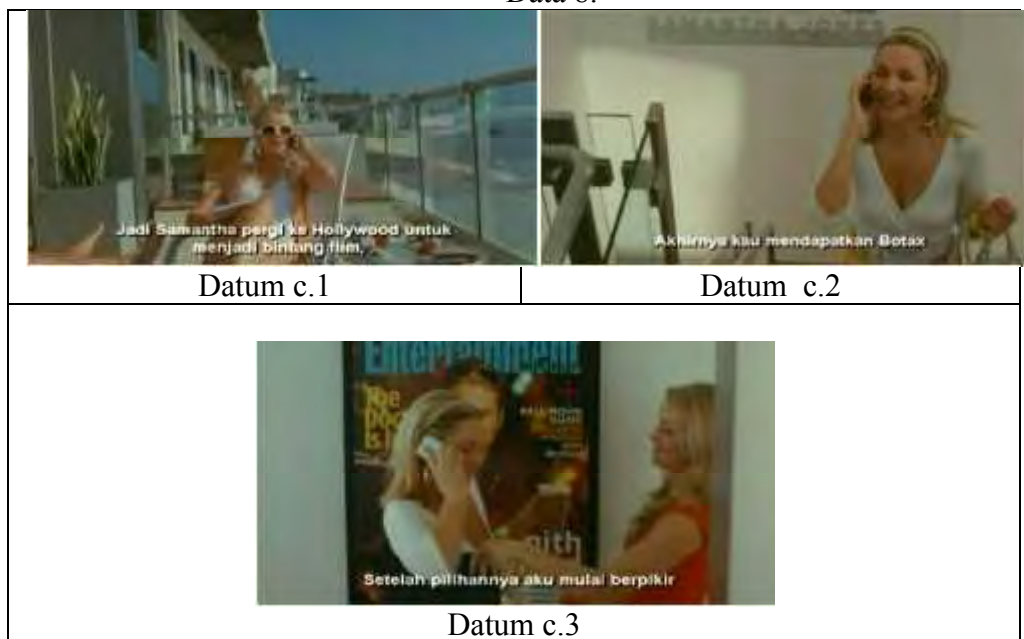
The scenes above tell how Miranda's life as a lawyer can facilitate her a good vacation, a good clothes and fashion, also a good connection in terms of quick help. In datum b.5, the scene tells about how Miranda helps Carrie to buy back the apartment in just less than a month. That might happen because Miranda has her connection to the closest attorney to get the job done, while Miranda is still on her vacation.

Furthermore, Miranda actually could become a good potrait of how modern women look like. A good career, good finance, and completed with family. But over all, she is independent in her way and she is not too being dependent in terms of her social life and her finance.

c. Samantha Jones as a Producer

The third character named Samantha Jones. She is described as a success producer who owns a production house under her own name *Samantha Jones Entertainment*. She successfully makes new actors and actresses. Her attitudes are strong regarding the way she keeps her principle, does her profession and styles herself.

Data 8.



Samantha shows how busy she is.

The scenes above show her activities as a producer. In c.1, the setting is in her apartment in Los Angles, relaxing on her terrace while on the

phone talks to a film producer who wants to cast her actor to become one of the movie stars. While in data c.2-c.3, the set is in her office. While on the phone with Carrie, Samantha walking to her room then her assistant hands her a map of documents.

Another detail showing Samantha's professions is when she is caught to have a call from someone, and proudly called herself manager.

Samantha : (on phone) "Samantha Jones... Smith Jerrod's manager -- I'm in New York 'till Monday."

Having this kind of job, Samantha has her easy access to be in everywhere. There are some example how her importance can bring her to a fancy lifestyle.

Samantha : "Well, turns out, I couldn't get her out of the honeymoon-- but I got us in".
Miranda : "What?"
Samantha : "I just booked us three seats on the flight. Mexico here we come".

Samantha seems to have a quick respond. As soon as the wedding tragedy of Carrie, she calls to cancel Carrie's honeymoon trip on Mexico. But because of the suite cannot be cancel, Samantha books the other three tickets to spend a holliday on Carrie's honemoon suite.

Not only on that condition, but Samantha also has a good access to the New York Fashion Week, and sit in the front row. This NY fashion week is the biggest fashion event over the world.

Carrie : "Every year the women of New York leave the full of stress of the past behind and look forward to the future... this is known as Fashion Week.

Samantha : “There we are”. (pointing at the front row)
Charlotte : “We're in the front row?!”
Samantha : “I pulled some strings”.
Carrie : “Very nice”.
Samantha : “I should go and thank them—“

No special guests can sit in the front row of the NY fashion week expect those who have access to the event organizer. She probably may use her position as producer to get any good access to many good events downtown in New York, but that is the advantage she gains over her hard work and her success. But then, the other good sides, she does not forget to thank to those who give Samantha good opportunity to anything.

In addition, having career and achieving some position in life is actually important. Not only to gain success for their life but also to strengthen their existence in the society, especially around the men domination. So, here, Samantha considered as one of the strongest characters that described to have such careers, and good finance so that she becomes someone who is undoubtedly settled down.

d. Charlotte York as a Housewife

Charlotte York is described as the most feminine woman among the other characters. In her former life, she actually worked in an art gallery, until she found her future husband named Harry. Later on, after she married this man, she decided to adopt daughter and named her Lily.

Being categorized as an independent woman, Charlotte uses her femininity to nurture her daughter very well and to be the neutral side

among her three best friends, but for now she acts and enjoys her new job as a housewife. Based on this movie, no specific formal job crowned to her, but her job as a housewife can even be considered as job that makes her independent. Moreover, as housewife, she always tries to be the best mother and wife to her family. In additional, she becomes the one who ‘always be there’ person for her three friends, Carrie, Samantha and Miranda.

2. To be Single or to be Married

This concept of being single and or being are related to the freedom of choice for women, thus, also showing the independency of women. They can choose whether they want to get married or want to have relationship with men without any marriage commitment. In this point, the concepts can be broken down into two points:

a. To be Single

Being single is one issues that come up by this movie. One of the characters who is actually described as an independent woman, she chooses to be single. The concept of independent itself means that a woman can decide what is good for herself. Thus, Samantha, she chooses to be single with certain reasons.

Does not believe in marriage, that is what in Samantha’s mind. She has been through many series of free life, and she enjoys them. Staying in

relationship and dating with a man are fine for Samantha, but to get married is a big 'NO' for her.

Samantha : "Well, honey -- I am excited for you but -- you know me... I don't really believe in marriage...Botox on the other hand -- That works every time."

The dialogue above proves that Samantha believes more in Botox than marriage. Botox seems to be more realistic than marriage, because Botox's effect can be seen by eyes, while marriage's effects are abstract and uncertain.

Samantha also symbolized as a strong career woman who keeps herself away from marriage or anything that can bother herself mentally. Thus, disbelief on marriage can also become a sign of women's anxiety towards being managed by the man (husband), and probably losing their dominations.

Samantha : "Yeah. This isn't working. I've done my best. I've given it five years and fifteen pounds."

Smith : "What -- You don't love me anymore?"

Samantha : "Yes, I love you - ah, fuck it --I'm just gonna say the thing you're not supposed to say -- I love you but I love me more (underlined mine). And I've been in a relationship with myself for forty-nine years and that's the one. I need to work on. -- You'll find a wonderful woman who loves being in a relationship."

Smith : "What will you find?"

Samantha : "I don't know. But that's a risk I'm willing to take."

The dialogue above shows how Samantha really works hard to stay with one person and in relationship. The underlined sentence tells about how she loves herself more than her relationship. Her independence teaches

her not to depend on someone. Samantha also willing to take the risks that she will not get any instant help from a man, instead of herself and in any kinds of situations.

Above all, despite she does not believe in marriage, she mentions *wonderful woman who loves being in a relationship*, thus, implicitly tells different thing which shows that Samantha actually believes not all independent women have to not be in marriage or relationship, thus, marriage is just not going to work on Samantha. Over all, Samantha has chosen what is good for herself and that is how her independent tells her what to do.

b. To be Married

On the other hands, the other three characters decide to be married and to stay in their marriage. Being in certain relationship is an actual freedom for everyone. Here, as the effect of women independence, women are now free to choose their relationship status.

Charlotte York, she is described as a feminine character who believes in marriage and a family minded person. She somehow keeps her traditional thoughts about women whom have to be married, take care of the family, be housewives, and raise children. Therefore, marriage is a sacred thing that every woman should have.

Charlotte is one of the examples who had been married to a man named Harry.

Data 9.



Charlotte and her family.

Carrie : (Charlotte, Harry and their beautiful Asian daughter, Lily. They giggle, and look so happy together.) “One of us... married, divorced and re-married...”

Thus, the image shows how Charlotte enjoys being in a motherhood and wife. From what is represented in the movie, Charlotte seems to have a strong life principal. As a woman, the principal of life is really a matter to not being controlled by any systems in the society. The image of Charlotte represents a woman who valued and deserved herself as a woman who wants to have a good relationship, to have family, become a housewife, and gives birth to a baby—thus, is as the reflection on how strong she is. The strength defines her capability to hold her principles and also can be analyzed that she also has the same mindset as Samantha, which is to stay on what they believe.

Moreover, Miranda also portrays woman who has family and also professional profession as lawyer. As can be seen in the frame below, Miranda’s life portrayed a successful and perfect life of a woman.

Data 10.



Datum 2d.1

Miranda plays with her son and Steve.

The choices of being married or not, are two things that will always be related to how these women try to make their life as good as possible, and also to support their performance either in the society and in their working life.

3. To be a Decision Maker

As a decision maker, one has to draw the line between pros and cons, and think about all the consequences. Unfortunately, not all of these characters show the act of how they become a decision maker. A decision-making is a process of someone to identify and to choose actions (<https://en.wikipedia.org/wiki/Decision-making>). So, decision maker is that one can decide what is good for oneself. This act includes their attitudes toward their sense of helpful and direct initiative. The dialogue below, describes the characters actions to response to Carrie's necessity.

Miranda: “Good news. Just got an e mail from your buyer's Attorney they have agreed to sell you back your old apartment at that escalated price, and "are willing to vacate by the time you return –pending an additional financial offer.”

Carrie : “Well, apparently you can go home again -- but it'll cost you”.

Samantha : “Now -- let’s work on getting your things there”(Samantha picks up her iPhone and starts working as Miranda types an e-mail response).

Carrie : “You two could rule the world”

Thus, Samantha and Miranda try to handle and help Carrie to move back to her old apartment. Miranda and Samantha decided to help Carrie and to choose their actions to buy back Carrie’s apartment. The first thing they do, Miranda as a lawyer, she contacts the buyer’s attorney to sell back the apartment, in the other side, Samantha brings back Carrie’s old stuffs into Carrie’s apartment.

As woman who can decide what is best for her, thus the one thing that leads a woman becomes independent and strong, just as what Carrie utters, that both Miranda and Samantha—just the two of them, can rule the world by their authority, confidence, and their dominance. In other words, profession that these women have determines their decision as well as initiative.

The other decision making process is, their decision to be in relationship or not. The previous points state that not all of these four characters choose to get married. Samantha is the only one who cannot handle a commitment, so she decides to be single. Meanwhile, unlike Samantha, Carrie is unmarried, but she stays in a lifetime commitment with

Mr. Big. Then, the other two character Miranda and Charlotte, they decide to married and to raise children.

The decision making process does not always based on a person's position in certain social class or profesion, because those women who are independent, can be considered to be a good decision maker, for their own lives.

4. To be Stylish and Fashionable

In this point, fashion considered to have its corelation with lifestyle. It is one of the defining characteristics of a post-feminist era, that women noware willing to spend a long hour work on their office to achieve success and to earn much money to fulfil their need of lifestyle (Hymowitz: 2007). That fashion as the icon of independence means that the clothes that they buy, the brand—for sure, requires women's ability to afford them. Thus, the ability to afford some fashions to style up a woman noted something, that a good dress define a good life of a woman.

Data 11.



The image of a woman who amazed by the manequen, and Carrie who smiles seeing the thing that she used to do when she was younger.

The evidents of how fashion affect women's life, can be seen in Data 11. Datum 4.a shows a sexy manequin and a girl who looks at it

enthusiastically. While in datum 4.b, Carrie uses a big designer dress while walking on New York street. These two scenes come up as the introduction of the movie. This fashion issues also supported by Carrie's first monologue

Carrie: "Year after year, twenty-something women come to New York City in search of the two "L's": labels and love".

Thus, indicates how label or fashion become one thing that women look for, especially in New York city, where style and branded labels are significant to identify who you are and where you from.

Data 12.



Carrie shows her wedding dress.

Later on, Data 12 shows Carrie holds a white dress which considered to be her wedding dress. She shows the dress to Charlotte and Anthony (wedding planner). But then, both Charlotte and Anthony get shock and amazed by Carrie's dress choice.

Anthony : "Cut throat -- I love it. I hope you're that decisive when it comes to the location and the dress".
(Anthony is holding hand with Charlotte dramatically as they wait for Carrie to show the dress)

Carrie : (Anthony and Charlotte are amazed and confused)
"Well... that was the exact reaction I was aiming for."

Charlotte : "No, it's pretty but it's so – simple".

Carrie : "Simple and classic. When I saw it I just thought:

That is what I should marry Big in”.

Anthony : “Well, who's it by? The label?”

Carrie : “No one. I found it in a vintage shop”.

Anthony : “The bride wore a dress by no one”.

Carrie : (As she goes back into the closet) “Don't worry, I'll style it up with shoes”.

Anthony : (Anthony turns to Charlotte and says in a low voice) “The invitation is fancier than the dress”.

Carrie : “I heard that”.

By these dialogues, it can be seen that even Carrie’s best friends are amazed when Carrie decides to wear a wedding dress with no brand label on it. The conversation between the three of them, especially Anthony whom mentions his direct contra that the *bride wore a dress by no one* indicates the importance level of some label on their clothes.

Carrie is actually a famous writer and her plan to get married is somewhat going to be a big event downtown. That is why Anthony scorns Carrie’s dress—a famous person should be dressed in brand, not in simplicity. Anthony even mention that the invitation is fancier than the dress, it means that wedding ceremony will never be too simple for an important person, and woman, in New York. Everyone will be talking about the wedding, and the dress.

Thus, to have a good sense of brand label on a dress, also points out how Carrie’s, or women’s finance to fulfil their need of style. As the icon of independence, a wedding dress can mean something, that this woman, appreciate herself as what she goes through any difficulties over the hard time of her relationship, and also a good branded wedding dress can

determine where your class and how a woman valued herself on her own big event of the life.

5. To be Financially Independent

Furthermore, not only fashion as the icon of independence but also, if looking through the other aspect of life called finance, this can also be one determiner of how independent women are. As women who own career to increase their position towards men's domination, these four characters show their own financial independence. But, these dominations do not mean to be a weapon to fight back against men's, but to show their efforts and their quality to be the leader, at least for themselves as independent women.

As women who have so many needs, they have to be clever to fulfil and to satisfy their desire.

Data 13.



The setting: Christie's auction's house.

Data 13 show one of the evidences of how the characters' finance affecting their life. The scenes describe the setting in an auction jewelry of an actress Blair Elkenn.

Carrie: "It was a rare occasion that brought all types of New York women together".

Carrie also describes if that auction is a rare occasion that attended by all types of New York women. Those women look dressed in colorfull and look like they are all rich women. Then, the next scene shows a big diamond ring shaped in flower which Samantha decided to buy.

Samantha : "When I saw this in the catalogue I said to Smith:
This flower ring is the essence of me. One of a
kind filled with fire..."
Carrie : "and a little too much".
Samantha : "Exactly. Come on. Let's go spend some of my
hard-earned Hollywood money".

Thus, Samantha mention *my hard-earned Hollywood Money* indicates how hard she works to own the ring, because she thinks she worth the best for herself.

Data 14.



Datum 5.d

Miranda talks to Steve.

Moreover, here in Data 14, Miranda also shows how her finance is actually better than her husband. In scene 5.d it can be seen how Miranda

puts her groceries on the Data while her husband sits and listens to Miranda while Miranda says what her husband should do in the next day. The way Miranda manages everything in her life such as the job, family, kid, her own fashion and the whole groceries, shows how powerful she is and her finance surely empower her to stand on her life like that.

By the characters' financially independent, it empowers them to have such life of good fashion and consumerism. Such life could determine how these women celebrate their independent and value themselves over their hard work.

B. The Process of the Characters in Finding their Best Relationship

In this part, the researcher explains about the process of the four Characters find their final relationship. Therefore, this point has relation to how women and these characters' courage to decide what is best for their lives. The process in finding the best relationship is not easy. There are ups and downs, happiness and depression, and also anger and forgiveness.

1. Carrie Bradshaw

<p>The Process of Dating → Wedding Plan → Wedding Cancelation → Depression → Moving On → Reunited → Remarried</p>
--

Carrie Bradshaw is dating her boyfriend Mr. Big for almost ten years until finally they decided to choose one another to be the one love of their life, and start to live together afterwards.

Carrie : “Having gotten the knack for labels early... I concentrated
On my search for love”.

In the beginning of the movie, Carrie introduces the characters and also herself. Begin with the New York women come to that town to search for two things which is Labels (fashion) and Love, then jump cut to Carrie’s statment that she got the label earlier so she started to look for her true love, until finally Mr. Big is the one who chose Carrie.

This dating process is not easy. People start to assume that they were married, but in fact they dont.

Carrie : “And... one of us stayed exactly where she was”. (then they kiss)—“In love”.
Agent : “Your wife has quite a sense of humor”.
Carol : “They're not married”.
Carrie : “No, he's my boyfriend”.
Agent : “This way”. (The agent and Carol start out across the terrace. Big and Carrie follow lagging a little behind.)
Big : “Aren't I a little old to be introduced as your boyfriend?”
Carrie : “Point taken. From now on... you’ll be my man friend”.

The dialogues above describe the indroduction scenes when Carrie and Big meet up together to buy a new apartment. The first dialogue indicates Carrie’s decision to stay where she was, to in love with Big. Then, jump cut to the dialogue where the house agent assumes both Carrie and Big are married, then Carol, Carrie’s friend, answers with a cool voice, stating that they are not married.

Big feels little awkward after the statement of boyfriend. If their dating status does not really important, then Big should not be in that awkward situatuion. His question indicates his hidden insecure about his relationship. Meanwhile, Carrie answers Big with some jokes because she does not want to overthing about the status.

In the end of the introduction scenes, Big finally buys a penthouse for Carrie and Big make a new living place together. After the decission, Carrie tells it to her friends and one of her friends, Miranda, she concern about Carrie's decision to move out and sell her old apartment to be deposited on her new penthouse. Miranda as a lawyer concerns about the shared-property if this couple separated.

After all the concerns, Carrie starts to think about the marriage with Big in terms to safe her right over the properties.

Carrie : "There's plenty of room at the new place and -- besides...
I want to make us -- a life there. I want it to be ours".
Big : "It is ours. I bought it for us".
Carrie : "And that's so amazing --but you bought it, so it's really
your place. And -- if anything were to happen..."
Big : "What's going to happen?"
Carrie : "I have to be smart here. I mean, we're not married and
I'd have no legal rights to... this home that I built... with
you". (Silence).
Big : "Did you want to get married?"
Carrie : "I didn't think it was an option".
Big : "Well, Ms. Bradshaw, what if it was an option?"
Carrie : "Well, people are always assuming we are".
Big : "And you know what happens when people assume.
They
make an ass out of who?"
Carrie : "You and me".
Big : (He smiles) "What do you think, kid?"
Carrie : "Why -- Do you want to get married?"
Big : "Well, I wouldn't mind be married to you. Would you

mind being married to me?"

Carrie : "No, if that's what you want. Is that what you want?"

Big : "I want you. So, Okay".

Carrie : "Okay. Really? We're getting married".

Big : "We're getting married. Should we get you a diamond?"

Carrie : "No, please, don't get me a diamond. Get me a really big closet".

Thus, the dialogue above shows how Carrie wants to deliver her thought towards the marriage issues. The way she tries to look for good sentence and good words indicates her nervousness. She knows that Big already had three other marriages before and all end up with divorce. Carrie just does not want to push him about the marriage. The way people assume that they were married makes Big agrees to get married.

After all the discussion, Big and Carrie start to plan their small wedding with a small guests. Then, Carrie tells the decision to her friends. Charlotte helps her with by asking Anthony, her friend—a wedding organizer. Unfortunately, the wedding plan gets bigger than Carrie and Big expected. Carrie shown up in the New York Post on page six and all the people read page six, include Carrie's vogue editor, Enid. The issue of Carrie's marriage comes up as an appreciation as the representation of happy ending over forty.

Above all the wedding greetings, Big owns his concern. He does not really convenient about the bigger wedding plan.

Carrie : "Nope. Wedding before contractor. Unless you're Planning to invite him -- which would make the guest list two hundred and one".

Big : "Two hundred? Jesus, Carrie -- it's gone up again?"

Carrie : "it's the dress...".

Big : “You said: seventy-five people in”.

Carrie : “Emm, how can I explain this? Look, you play poker, right. Well the dress upped the ante”. (She sits in his lap).

Carrie : “How you doin on your vows? I just remind you – You’re gonna be saying these in front of a lot of people, so the pressure is on”.

Big : (feeling upset) “Up, up. I have to finish this. Up. I dont have time for this”.

Carrie : “Hey... you're not taking it serious”.

Big : “No, no, I'm not -- It's a circus! Two hundred people – Page Six –This is my third marriage -- how do you thinkthat makes me look?”(Carrie looks at him, stunned by what he had said).

Carrie : “I didn't know that was even an issue. Why didn't you say anything sooner?”.

Big : “You wanted all this.

Carrie : “But yeah -- don't you want –“

Big : “I want you. That's what I want. I would have just gone Down to city hall”. (Big goes. He is brushing his teeth. There's a knock. The door opens. Carrie comes in, looks vulnerable).

Carrie : “I think it's too late for city hall now”.

Big : “Well, no. I wasn't suggesting –I was just saying. (Carrie looks so sad) See. That is the face I've been trying to avoid. Come here. (Big hugs her).

Carrie : “You're a great man friend”.

The whole dialogue explain how Big has his concern. But for the sake of the one that he loves, he put away all the concerns and somehow agrees to Carrie’s plan.

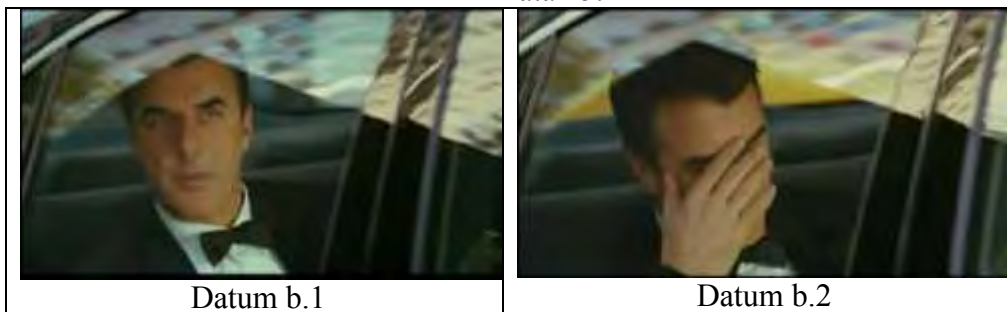
Basically marriage is about how two person try to communicate and appreciate each other. Here, the dress becomes one reason that the wedding becomes bigger. Carrie should make Big knows how the party would be, before she agrees on several things that change the wedding plan.

Then, comes the big day—the wedding day. Unfortunately the night before the wedding, at the farewell ceremony, Miranda, Carrie’s friend, said something bad to Big.

Big : “Hey. Are you alright?
Miranda : “No, I’m not alright. You two are crazy to get married. Marriage ruins everything”. (Miranda walks away, upset. Big stands still and amazed).

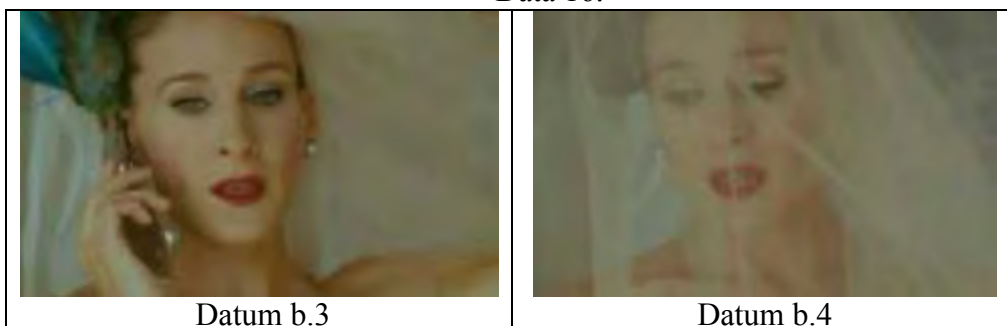
That statement of Miranda, then causes big problem on the wedding day. Big starts to feel unconfident and not sure of what he would do. He starts to scare with the marriage. When the big day comes, things happen. Big’s anxiety changes his decision to marry Carrie.

Data 15.



Big’s expression of his confusion and anxiety.

Data 16.





Carrie gets very angry and dissapointed with Big.

She called him but he said he is not ready and he just left the wedding. Carrie gets out of the wedding venue and her car meets Big's car. Big comes out of his car, and does Carrie. But then, Carrie runs into him with full of anger, she hits him with the flower buquet right in Big's head.

- Carrie** : “Did anyone call him? (silence). Give me a phone. Somebody give me a phone!”. (Panic. Then, Samantha hands her the iPhone. Carrie looks at it). “I don't know how to use this”. (Then, Stanford, Carrie's friend, hands her a phone)—(on the phone to Big) “Are you okay?”.
- Big** : (In his car) “I've been calling you for an hour. Why haven't you been answering your phone?”
- Carrie** : “Because I don't know where my phone is! What's going on? Where are you?”
- Big** : “I was out front --but I just left. I can't do this”.
- Carrie** : “(shockin pain) Oh my God”. (Carrie drops the phone as She's heard the words. Then she tells it to the others) “He's not coming. Oh my God”. Jump cut.
- Big** : (As Carrie closed the phone, Big suddenly realize) “What the fuck am I doing? (to the driver) “Turn around and go back.
- The driver** : “I think this is them”.
- Big** : “Pull over. Pull over”. (Big's car pulls over, as the limo approaches. Big calls Carrie). “Carrie!” (Carrie looks up, and sees Big. Then Big outs of the car. Carrie comes out too, she runs up the street to Big, holding her bouquet, and she hits him so hard on the head).
- Carrie** : “You just left!, I knew you would do this -- I knew it!”
- Big** : “ Carrie! I'm sorry -- I just --
- Carrie** : “I am humiliated!” (Carrie starts crying. Charlotte chatces her and turns to the limo.
- Big** : “Carrie, wait, I'm sorry!—“

Charlotte : (Charlotte yells at Big to stand back) “No!”. (Then the crowd is over).

The scenes above describe how devastated they are with the wedding. One single thought could really ruin everything. That is so hard to stay insane when the panic, confusion and disappointment already reach the mind. After all the tragedy, Carrie has to reconcile her sadness, and that is the longest part of the life, which is to move on. As she gets back to Charlotte’s house, she starts to wonder how her life could be. She already sold her apartment and her wedding is screw up. Fortunately, Carrie’s girlfriends are there to help set everything up like what it used to, include the honeymoon problems.

Instead of canceling the honeymoon package, Samantha gets all the girls into a holiday in Mexico, where Carrie should have the honeymoon. The trip is not easy because Carrie still in her shock. She gets depressed and she is just sleep the whole day on the vacation.

Data 17.



The look of Carrie while still facing her depression.

These looks and behaviours make her friends concern about her health. Luckily, Carrie has good friends who love her and care for her. These are Carrie’s process of depression pace. There would be longer pace if she

has not have these good friends who help her to reconcile and to get her back to her old life.

The next step in her relationship after depression, is moving on process. This would be a long process as well. Here, Carrie starts to look for an assistant to help her reorganize her apartment. By the presence of Louis, Carrie's new assistant, Carrie helps herself to see other part of the world. Knowing that Louis has also experienced such heartbreaking romance, Carrie realizes that she is not the only one who feels the worst pain of romance.

Days by days, that is almost six months after the wedding crash, Carrie starts to look up the world. First she finds her article of her marriage on Vogue magazine.

- Miranda** : "Why would you look at the Vogue today of all days?"
- Carrie** : "Cause -- I'm an emotional cutter. I deserve what I Got. Running all over New York believing that I'm finally getting my happy ending. "See everyone, love does conquer all. Look at me in my one of a kind wedding gown marrying the love of my life. "And Miranda... in that article --I did not say "we" once. It was all: "I" want and "I" think".
- Miranda** : "It was from your point of view".
- Carrie** : "My point of view... Exactly. The whole wedding was my point of view. I let the wedding get bigger than Big. I am the reason he didn't get out of that car".
- Miranda** : "You can't put this all on yourself. Okay. I said something I shouldn't have said to Big at the rehearsal dinner".
- Carrie** : "What do you mean?"
- Miranda** : "I was really upset after Steve showed up and I bumped into Big and—I said that you two were crazy to get married. (Carrie is stunned. The waitress arrives with the new bottle of wine).

Miranda : “Stop -- its fine – Thanks”. (The Waitress puts the bottle down and walks away).

Miranda : “I'm sorry, I was upset-- Steve had—“

Carrie : “I have been going over this and over this in my mind for five months -- and -- for five months you kept a secret like that?”

Miranda : “I tried to tell you once but the Vogue article came out—“

Carrie : “Once? You tried to tell me once? You should have tried to tell me every single day!”

Miranda : “I know, I was looking for the right time”.

Carrie : “There is no right time to tell me you ruined my marriage!”

Miranda : “It just happened -- I wasn't thinking”. (Carrie grabs her purse -- to leave).

Miranda : “Carrie, please -- Don't go -- I –

Carrie : “And I think what hurts the most is that you kept a secret from me. I have never ever kept a secret from you. Ever! No, I'm lying. For the last five months I've been thinking that it's huge mistake that you left Steve. There. How does it feel?!” (she left).

The dialogues above describe the anti-climax scene, where all the secret reveal. The way Carrie think about her point of view that the whole wedding is because of her egoism is somehow related to Big's perplexity towards the wedding. He, himself, ever stated to Carrie about how she made him look like in his third wedding, which means that Big was trying to complain why Carrie did not let him followed up the wedding update.

Then, added by the confession of Miranda that she told Big that was a huge mistake to get married, because marriage ruins everything. Sadly, Miranda was actually unintentionally told Big that way, but because she was upset with her own marriage so she did. Thus, added the pressure on Big, the pressure of confusion, which ended up with regret.

The anti-climax leads to the ending of the story of Carrie's struggle to find her relationship. Both Carrie and Big who still love one another, finally they reunite and confess how they actually love each other. That wedding crash was because everything is too much.

Data 18.



Big proposed to Carrie on the closet in the Penthouse.

- Carrie** : (Carrie and Big meet up in the closet in the Penthouse building. They lay down together.) “Why did we ever decide to get married?”
- Big** : “I guess we were afraid it meant something if we didn't--I'm sorry to have done that to you”.
- Carrie** : “I'm sorry to have done that to you... And you know the funny part?”
- Big** : “Is there a funny part?”
- Carrie** : “We were perfectly happy before we decided to live happily ever after”.
- Big** : “Yep. The jokes on us”.
- Carrie** : (She looks around) “it's a good closet”.
- Big** : “Thanks”.
- Carrie** : “—Is this what you had in mind when you installed the carpet?”
- Big** : “I'd like to think I was that' smooth”.
- Carrie** : “We better get up before the new owner bust in on us.
(Carrie rises first. He starts to getup)

Big : “And the way we decided to get married -- All business... No romance. That's not the way you propose to someone”. (He moves onto one knee).“This is. Carrie Bradshaw, love of my life. Will you marry me?”. (Carrie nods—yes). “See, this is why there’s a diamond. You need to do something to close the deal”. (Big puts the *monolo* shoe on Carrie).

The dialogue above describe the scene where finally Big and Carrie reunite. Carrie is about to take her *monolo blank* shoes that she left on the new closet in the Penthouse, when she coincidently meet Big. What she thinks is that she loves Big and their meeting means something. They think that all the wedding crasher are all jokes to their relationship. They just feeling nervous about being happily ever after. But finally, simplicity beats everything. With no such luxurious diamond, Big purposes to Carrie, in a right way.

In the end, they are remarried in the simplest way. No big celebration just Big and Carrie in a courthouse.

Data 19.



Carrie and Big finally remarried in the courthouse of New York City

Judge : “By the power vested in me, by the state of New York, I now pronounce you husband and wife. You may kiss the

bride.(Then, Big and Carrie kiss. Then, he whispers into her ear).

Big : “Ever thine. Ever mine. Ever ours”.(Carrie and Big walk through the courthouse lobby toward the front door holding hands).

Big : “You okay that it was just us?”

Carrie : “Perfect. You and me -- like I said”.

Big : “Still. Would have been nice if you had the girls here”.(Then Big opens the door for her as they walk outside—and Carrie is surprised by the girls. Carrie looks. Miranda, Charlotte, and Samantha are standing there)

Miranda/Samantha/Charlotte: “Congratulations!”

Carrie finally married to Jhon James Preston a.k.a Mr. Big that she had dated for the last ten years. Carrie chooses to be married, which at first she thought marriage was to save her from the shared property, but the choice to be married had changed. She wants to get married because she loves Big and she committed to live forever with the one she loves.

2. Miranda Hobbs

The Process of Married → Affair → Devorce → Mediation → Reunite.

Miranda is the other characters which also has her paces towards her relationship. She works as a lawyer and she always has her fulltime job. At the beginning of the story, she is introduced as a happy mother and wife. But then, the actual truth is that she is depressed upon her activities. As a

professional lawyer she cannot leave the job, but then as a mother and wife, she has to save her time to her son and also her husband.

Data 20.



Miranda has dinner with her family.

- Miranda** : (Miranda looks busy eating—Steve looks at her)
“What? I'm sorry. I'm exhausted. Brady woke me up at five AM.
- Steve** : “He woke me up too”. (Miranda sips her coffee) “You got milk on your top lip”. (Miranda looks at her with tension) “What now?”.
- Miranda** : “It's like you're always criticizing me”.
- Steve** : “I am not. You want to go through life with foam on your lip and no one is telling you?”.

The dialogues above explain how Miranda is having a trouble with her marriage. Her fulltime job makes her exhausted and more sensitive. But she still has her time to get the family on dinner although the dinner time turns into tension. After all the dinner, Steve and Miranda are actually make love, but unfortunately, Miranda wants the situation not last longer. She needs sleep more than any other husband and wife activities. Because of that,

Steve is upset. They actually not making love for almost six months which is not good for a marriage couple not to have such thing.

Steve's dissapointment turns into a big problem. He accidentally makes his first affair with a prostitute just to pass on his desire. As he feels so guilty, he confess that thing to Miranda.

Miranda : (Miranda is putting away groceries. Steve is sitting at the kitchen Data). "While I run over to see your mother tomorrow maybe you can take Brady to the first birthday party alone. Then -- I'll meet you at the twins' party and you can leave and be at the bar by six". (She looks over at him. He looks strange). "What's the matter?"

Steve : "I had sex with someone else.—And you are so amazing and, I dont know how could I do that to you. You and I hadn't had sex for a long time and I—It didn't mean anything its just happened once, and its been killing me". (Miranda shakes her head, turns and walks out of the kitchen. He gets up and follows her).

Miranda : "It's killing you?!"

Steve : "It just happened... I wasn't thinking".

Miranda : "Do not follow me". (She walks away).

Thus, the beginning of the problem. Miranda feels super upset because Steve broke the vow. She does not even care wheather it is just a one time slip, she keeps thinking that one time affair is never be forgiven.

Data 21.



Miranda and the other girls are talking about Steve at the lunch time.

Carrie : “I don't know if this question is allowed -- but how is Steve handling this?”

Miranda : “Says he's devastated -- begs me to forgive him. Its not going to happen. I can barely even look at him”.

Samantha : “Miranda, honey—are you sure you want to do this? It's just one time. Anyone can have a slip”.

Miranda : “Well, even if I could get my head around that justification—it’s the cheating part—the behind myback part... the violation of the trust—that’s the thing that's killing me”.

Miranda tells the Steve’s problems to her friends. Her friends just stunned by the fact, while Samantha, in the other side, she tries to give Miranda sugesstion that the one time is just a slip and nobody is perfect. While Miranda keeps on her decision to separate from Steve, by stating that the violation of the trust makes her does not want to forgive Steve who already feels devastated.

The separeation is actually hard for Miranda. She has to keep the situation as normal as possible for her son, Brady. Indeed she actually feels lonely after that part.

Miranda: (Miranda calls Carrie at the new years night) “I thought one of the perks of having a family is you don't have to spend New Year's Eve alone with Chinese food. I'm alone with Chinese food”.

Carrie : “I was sleeping”.

Miranda : “Oh, shit -- I'm sorry”.

Carrie : “That's okay. Where's Brady?”

Miranda : “It's Steve's night. Go back to sleep -- don't wake up”.

Carrie : “It's okay. Are you alright?”

Miranda : “I'm fine -- I was just getting a little choked-up watching the stupid New Year's Eve stuff on TV alone”.

Carrie : “Want me to come over?”

Miranda : “I'm all the way downtown --“

Carrie : “I can grab a cab”.

Miranda : “On New Year's Eve? No way. I'm fine... really. I just wanted to talk a little. Go back to sleep. Good night.

(Miranda hangs up. Carrie lies there, holding the phone. Then Carrie decides to go on Miranda's house).

The dialogue above shows that actually Miranda is in shock that she is alone after all the marriage that she had been through so far. Even the assumption of how independent character she is, Miranda still feel lonely without the existence of man, or here, her husband. She does not need the money or any material things, what she needs is to feel the love that she always had before. She just does not realize it until it was gone. Fortunately, she has this one girl, Carrie, who cares and always be able to be present when her friends need helps.

On the valentine day, something else happen. Miranda finally reveal the secret of the failure of Big and Carrie's wedding. She said that when she got mad with Steve, she told Big that they both are crazy to get married, and to take back the revenge, Carrie said the other things too. Carrie mention that Miranda's decision to left Steve is just a huge decision. By her statement, Miranda consider a mediation process lead by the psychiatric.

Miranda : (In the therapist office) "I don't know if I can trust that it won't happen again".
Therapist : "Steve - you're very quiet today".
Steve : "Miranda, I know I made it hard for you to trust me. But -- You made it hard for me to trust you".
Miranda : "Me?!"
Steve : "The way you treated me and cut me out of your life like that? I mean, yeah -- I broke a vow. But what about the other vows? Like promising to love someone for better or for worse? What about that?(Miranda looks down at her hands. Steve looks at the Therapist) "How do I know she won't punish me for the rest of my life?"

Therapist : “You don't. And she doesn't know for sure that you won't have another indiscretion. All you can know... is that you want to move forward and risk that you love for each other won't allow that to happen. And that's what we'll discover here.(Steve looks over at Miranda. Miranda looks at Steve.)

Miranda (Miranda meets Carrie downtown) :

“So, we're done with our last session and we're not allowed to talk for two weeks while we figure out if being together again is something we really want. And then -- we had to pick a place to meet --and if we both show up on that day -- the past no longer exists. Showing up is the promise we make to each other that we're willing to let it all go and move forward”.

Carrie : “Can you do that?

Miranda : “I don't know. I have a lot of thinking to do.

Carrie : “Thinking -- or feeling?

Miranda : “What do you mean?

Carrie : “Miranda -- you're a lawyer. You can argue both sides of any case --but, why we feel what we feel -- isn't logical. It's emotional. Sorry, Harvard -- I'm afraid you're gonna face decision on emotions.

Miranda : “Well, then -- I'm screwed. I don't know what I feel”.

Carrie : “You will. There will come a moment when you'll know. And if it's: yes -- all that brilliant logic will go out the window... with the past”.

Miranda : “And I thought picking the spot to meet was a challenge”.

Carrie : “Where is it?”

Miranda : “The Brooklyn Bridge. Half way between both our places”.

Carrie : “Very logical. And yet poetic”.

Miranda : “Poetic -- if we both show up. Otherwise -- you're on a bridge --rejected. Not a good plan”.

The dialogue above describe the two connected scenes of how Miranda finally reconcile her separation and try to make a new path and move forward to a better life. Steve and Miranda are trying to get their

Which in the end, Steve and Miranda are reunite and live as a happy couple just as what the wedding vow said—love each other for better or for worst.

Data 22.

	
Datum b.19	Datum b.20
	
Datum b.21	

Miranda meets Steve at Brooklyn Bridge as they promise to reunite.

This is the end of Miranda’s relationship, she finally chooses to stay and to hold her marriage for better or for worst with her husband Steve, and they promise to each other to forget about the past and to move on into a better marriage life for themselves and for their son, and that is the happiness that she finally holds.

3. Samantha Jones

Dating for five years → Get Bored → Being Single

Samantha Jones, the oldest women in the group. She is not married and she even does not believe in marriage. But she has been dating her monogamy relationship for almost five years.

Samantha : (Samantha talks to her friends in Carrie's apartment. She looks fatter and she reveals that she has doubt over her relationship) "What am I going to do?"

Carrie : "What does your gut tell you?"

Samantha : "I know but --Smith stayed with me through chemo. If he could stay with me through that, I should be able to stay in this relationship for him".

Carrie : "Sweetie... You just compared your relationship to chemo". (Samantha looks at her, then Charlotte, then Miranda).

There are some informations about Samantha and her relationship. She has been dating Smith, her boyfriend, for years. Smith even stays with her on her worst time. Samantha ever got a chemotherapy for a breast cancer and Smith still accepted her for everything that comes, include Samantha's pre-menopause. That is why somehow Samantha have tried so hard to stay in the same relationship for longer time. But unfortunately, she just cannot hold the situation anymore. She asks Smith to stay more often, to satisfy her more, but sadly, Smith who has profession as an actor, he has to work overtime too.

Smith : (on Valentine night) "I'm home!" (He sees Samantha sitting in the kitchen, and he smiles).

Smith : “Man, that was a long day – the crew went into double overtime”.

Samantha : “You are three hours late”.

Smith : “Bummer. I know. Did you eat?”

Samantha : “Yes, I ate. I ate the sushi that I hand made for you. The sushi that I planned to lay all over my naked body as a Valentines surprise for you.

Smith : “Why are you so upset? I called”.

Samantha : “I slaved away in a kitchen all day to make this meal for you”.

Smith : “You made some sushi -- it's not a big deal!”

Samantha : “Not a big deal?” (She stands up. She picks up some pieces of sushi and throws it).“You see this -- This took me five fucking hours!—I am not the type of woman who sits home all day waiting for a man! You love California so much --enjoy your handmade California roll!”

The dialogues above shows how Samantha had done with her own temper. She could no longer hold the fact that she is actually waiting Smith for home everytime. Her love to Smith makes her someone else which she actually uncomfortable with.

Happiness is what she is trying to find. By her monogamy relationship that last for five years, she finally gets nothing but boredom and not being herself like she wants to be. So, after all the fight and the questions of happiness, her gut tells her to end up her relationship. She could not be happier if she has to stay in the same relationship because Samantha is not a person who can only have one man for longer time. She is a free single woman who likes to experience more freedom and with more men. In the other words, she might be said as a type of woman who cannot commit in term of relationship.

Samantha : “Yeah. This isn't working. I’ve done my best. I've

given it five years and fifteen pounds.”
Smith : “What -- You don't love me anymore?”
Samantha : “Yes, I love you - ah, fuck it --I'm just gonna say the thing you're not supposed to say -- I love you but I love me more. And I've been in a relationship with myself for forty-nine years and that's the one. I need to work on. -- You'll find a wonderful woman who loves being in a relationship.”
Smith : “What will you find?”
Samantha : “I don't know. But that's a risk I’m willing to take.”

The dialogues above show how Samantha really works hard to stay with one person and in relationship, but she loves herself more than her relationship. Samantha also willing to take the risks that she will not get any instant help from a man, instead of herself and in any kinds of situations. Despite she loves Smith so much, but she has to end the relationship. So, in the end, Samantha finally stays single in her age of fifty.

4. Charlotte York

Being a housewife with one adopted daughter → Get Pregnant →
Stay happy and stay being a married woman.

Charlotte York, she is one character that is described with no such riddles in life. She is a family oriented, a woman who likes to be married, do household and housewife stuffs. At first, Charlotte and her husband Harry cannot have a children because of some difficulties on Charlotte’s reproduction area.

Data 23.



Datum b.22

Charlotte, Harry and their beautiful Asian daughter, Lily; They giggle, and look so happy together.

As a complete family, Charlotte has been trying so hard to get the baby, until finally they adopted Lily. The scene above shows how Charlotte loves her life and always full of happiness. Not giving up to get pregnant, even when she already has an adopted daughter, she finally gets pregnant.

Data 24.



Datum b.23

Charlotte tells Carrie that she is pregnant, and she is so happy.

Charlotte: "I'm pregnant". (Carrie looks at her. Charlotte smiles).

Carrie : "How?"

Charlotte: "My doctor said sometimes when women stop trying -- it can happen. She knows other couples that adopt and then get pregnant". (Happy tears. Carrie hugs her).

Carrie (narrator) : "I guess, in certain houses, fairytales do come true".

Carrie as the narrator of the movie even mention that in some houses which here means Charlotte's life, fairy tales with happy ending does exist and come true, just like Charlotte's life, she found a right man to be a right husband and a perfect family with beautiful children.

Data 25.



Charlotte and the family are eating together in happiness.

Over all, Charlotte was the happiest character in the set. Until the end of the story, she stays the same, as a happy mother and as a happy wife, with a happy husband.

Furthermore, based on the struggles of the four characters, it can be simplified as follow:

Table 2.

Character	Step1 Beginning	Step2 Problems and process	Step3 Depression	Step4 Move on
Carrie	Dating	Wedding plan → wedding cancelation	Depressed	Re-married
Miranda	Married	Affair → separated	Mediation by psychiatrist	Reunite
Samantha	Dating	Get bored	Trying to find happiness	Being single
Charlotte	Married	Waiting for baby	-	She gets pregnant and stays happy.

C. Film Aspects that Represent the Women Independence

In this point, the researcher breaks down the film aspects which represent the act of women independence. There are some film aspects that become the determiner of how these characters categorized as women who represent their independent. The aspects are deal with its framing such as the shot distance, color or tone, and costumes.

Most of the scenes in this movie use the long shot which usually taken to show the full body of the actors and actresses, with the head near the top of the frame and the feet near the bottom of the frame, and the medium shot which contains a figure from the knees or waist up. This medium shot is useful to shoot the detail expression of the scenes, carrying movement, and for dialogue. The last one is *close-up* shot. Some scenes use this shot to concentrate on the small object like human face, here the close up shot uses to show some of the characters' changing face expressions. Furthermore, the color or tone uses in this movie are mostly bright and colorful. This tone combined with the use of costumes of the characters which are mostly also colorful.

1. The Tone and the Shot

The majority tone and color in this movie is bright and colorful. The color scheme like these may indicate cheerful feelings and or add a fresh atmosphere over the movie so that the audience will not get bored by overthink about the plot. In this case, the tone and color are as the result of

the setting itself, the furniture around the actress and moreover the clothes or the costumes that they wear.

Data 26.



These are scenes that use medium shot and bright tone.

These scenes show the same medium shot from the waist up. These bright color in the scenes above are dominated by the color intensity of the dress that they wear. Having some colorfull dress also connected to certain kind of feelings and mood in that day or in one sequence. In c.1, Carrie placed in the right corner, to show the look of the clothes hangin on the butique's clothes-peg. Thus, telling us that the setting is in a shopping center, and also telling us that Carrie is on her window shopping situation. In datum c.2, Miranda and Carrie through the city park, where the audiences are served the beauty look of a spring season. Thus, also define their clothes. Miranda and Carrie use blue accent for their coats and combine with bright yellow so that they might represent the bright blue sky and the shining sun of spring. In datum c.3, the three of them, Charlotte, Carrie and Miranda are

grouped in the left corner of the frame because the shot wants to tell the audience that they walk along the auction house of Christie. Still using bright tone, they have the same theme of dress. They wear pattern of flowers or circle nuance in different color. Thus, indicates how they feeling that time, which suppose to be in a happy mood. The last datum, c.4, the setting is on the suite of Carrie's honeymoon place, Mexico. In addition, the nuance of the bright sky of Mexico is completed by the red, blue and yellow color.

Connecting to the way these bright scenes indicates women's independence is that these tone may give them confident, and strength. The way they stand out and show themselves with those bright color are so respectful and brave. Not only that, but these colorful dresses also show how these women are fashion aware, in this case, those dresses must be in branded labels. Moreover, to have the labeled clothes means that these women are financially independent or it can be said that they are rich enough to afford the dresses and the fancy vacation on Mexico.

Data 27.



These scenes are in medium shot with bright tone to show happy mood.

In Data 27, there are some other scenes which show that most of the movie scenes are shoot in medium to long shot to show their head-to-toe's costumes and clear setting. In datum c.5 shows the happy mood of these four women when they meet up in Carrie's new apartment celebration. The use of bright blue sky dominated the mood. Then, in datum c.6, shows Carrie and Mr. Big when they finally reunite and Mr. Big proposed to Carrie. The white setting indicates softness and secret moment at that time.

The next datum, c.7, it shows Miranda and her husband who also meet up on the bridge to reunite. The brown color seemed to be Miranda's usual dress to work. This color also shows warm effect. The bright tone shows in the picture comes from the bright sky effect. Where the clear sky gives a good mood and romance to this couple. Then, in datum c.8, it portrays Charlotte's activities. She looks so happy and cheerfull in white polkadots motives of dress, combine with the colorfull shopping bags that she brings. The setting of the restaurant also support her looks and the warm atmosphere over her.

These bright tone all over the movie, give some impression that Sex and the City presents women nature which full of color in their life. Thus, not only the color of the clothes they wear but also the color of the days they face, and how they embrace them.

2. The Acting and the Costumes

The second element shows how these women are represented as independent women is by their acting. Basically acting is pointer whether a movie is a good movie. The acting of the movie actors and actresses also define the characters quality, and also the influential ideology that may be constructed towards the audiences.

Data 28.



The use of long and medium shot to show their costumes and acting.

Using medium and long shot, the scenes above show how their acting show their personality. In c.9 Miranda looks so serious on her desk, she has a good intensity of focus that people may believe that she is in the middle of her work. Miranda's strong expression also shows how this woman really gets into her hard work as a lawyer.

The second datum, c.10, Samantha looks so sexy yet confident in her bikini, while talks on the phone about the job. Although she is just laying in her lounge chair, relaxing, her acting and her body posture indicate her

confidence. Not only confident over her own body but also confident over her own achievement, that she is actually laying on her own apartment, that she buys for herself by her hard work.

In datum c.11, Carrie is walking downtown with a glorious big flowery dress. Again, the confidence that all of these characters present, show how these women are really enjoying their life and thier look. Just like what is shown in c.12, using long shot as well, that picture shows the characters' fashion, togetherness, the setting and also the confidence. They Walk along the New York street full in fashionable style and walk straight ahead cheerful, like no one will complain their look. Their acting, their costumes and the bright tone of this movie, have already sent the atmosphere of women who appreciate themselves and be independent in their own way.

Data 29.



The acting that shows the sign of confidence.

In Data 29, there are some scenes show other acting that indicate the personality and how they present their celebration of independence. Then, datum c.13 shows another look of Samantha's ability to afford many things she wants. Her firm body posture with chin up and straight shoulders shows her dominance, and followed by some men who bring her shopping bags.

Datum c.14 shows Carrie when she has her *meet and great* session to show her new chapter of her new book to her beloved readers. The costume that she wears look formal and neat. Thus, indicates her professionalism, that she can act and look formal when it is needed. The medium shot is used in datum c.14 to show other look of the audiences heads who are there to hear Carrie's book review.

In datum c.15, it shows the four of them, use party dress, and they are heading to a party club. These girls are so confident about their look so that nothing can stop them to not always cheerful when they are together. Then, for the last datum, c.16, it is Miranda who acts so nice with her red swimsuit. She sun bathes on her holiday and she feels so relieve and happy to enjoy the day.

Over all, the acting and the costumes they wear really ensure the audiences of these movie that women can live like them, and women may act like them. Celebrating independence like what these four women do is not always with consumerism or to go out on many parties. The look of their confidence and by showing that they enjoy every second of their lives is the

one possitive thing that women all over the world could imitate. Thus is how this movie wants to present the audience about women indipendence.

CHAPTER V

CONCLUSIONS

This chapter presents the conclusions of the research. The researcher finds that the first research question of what kinds of women's independence pursued by the characters, answered by some data that show the information of the characters of women independence. Thus, based on the movie *Sex and the City*, the independence of the four leading characters are; their achievement of career life, choices of being married of staying single, finance capability, being the decision maker towards their life and using fashion to style up themselves.

Furthermore, the second research question is the process of finding their best relationship, therefore, there are answers based on what had been achieved by the characters. These process aim to find their goal of happiness in their relationship. One among the four charcters, Samantha, chooses to stay single and be what she wants to be—to live her free life. Then, the other three characters choose to be in marriage where they work together with their family to keep the commitment to be together forever. Their relationship goal also related to the terms of how women's life at New York

or it might happen to any Megapolitant city, which are mostly dealing with *Labels and Love*.

Moreover, dealing with the term label, it is related to their love of wearing the brand—fashion brand, and the term love is related to their romance and how they deal with men. But then in the end, the whole things that had happened, defines another meaning of label itself. Thus, label means the realationship status where people might get labeled as husband, wife, houswife, or single girl. But over all, whatever the labels, and whatever the clothes and *fanciness* they wear, they just want to achieve happiness which is labeled with love.

The third reseach questionis the *mise en scene* or the movie aspects that show how this movie presents the characters independence. The big two movie aspects are the tone and shot, and the acting and costumes. These two pointer aspects show how this movie creates women confidence through the characters. The way these actress act and placed in the frames also indicate their strength as women who are celebrating their beauty, ‘have it all’, sexy and classy, added by the use of costumes which can be said as fancy. Therefore, the shot distance used in this movie are mostly in medium shot, and in some settings which become the simbol of fashion and branded area, they use long shot to catch the nuance.

Over all, Sex and the City has become a popular entertainment as well as popular culture, where women are put there into media as the subject matter. There are critics towards this movie related to its scenes which

represent women's depression and or the sex activities, but those scenes do not mean to be put there to show the weakness side of women. Because what this movie wants to tell is that how these women are just normal humans. So, to put aside all of the criticism, this *Sex and the City* phenomena can be taken to its positive side, that all women are basically independent.

Whatever the vulnerability that shown in this popular and chick culture, women's movies are still worth to be watched and worth to be respected. Furthermore, all women may represent natural ability to celebrate their beauty by being confident, being someone who can decide what is good for themselves, and fulfilling their needs, thus represent women's natural capability to survive the life—to be independent.

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Appendix



No.	Coding	Scenes	Dialogue	Shot/tone	Catagory	Subcatagory	Meaning
1.	A.1.a1			close up/ bright	Women's Independence Represented by the Characters	To have descent career	The shot shows Carrie shows her signature book "sex and the city". This means that she sucessfully earn what becomes her dream to be a famous writer.
2.	A.1.a2		Carrie: "Even people you didn't expect, likemy Vogue editor, Enid". (Carrie is with ENID (60) her stunning, icy Vogue editor.)	Long/ bright brownish			This is Carrie where she walks confidently to her office to meet up with her Vouge editor. The Vogue name shows the pride, and Carrie is walking to it.
3.	A.1.a3		Enid : "We're putting together our annual"Age" issue -- and we'd like you todo forty. Carrie: "Great. Who am I interviewing?" Enid: "No. You. You are forty. I want youto be featured in the magazine asthe forty year old -- and	Medium/ bright blueish			This is when Carrie has her conversation with Enid, and she acts so professional with a straight shoulders and chin up.
116							


			here's the brilliant twist – bride”.				
4.	A.1.a4			Medium/ bright white			Carrie walks down the New York street showing off her dress and proud of herself who works hard to get that result.
5.	A.1.a5			Medium/ Bright brownish			Carrie in her book review on the book store downtown New York City. She looks stunning and professional.
6.	A.1.a6		Carrie: “Having gotten the knack for labels early... I concentrated on my search for love.	Medium/ high angle/ bright colorful			The scene shows Carrie’s achievement after all the hard work as a writer that now she can dress herself well.
7.	A.1.a7			Medium/ bright colorful			Carrie stands in front of the fashion boutique. This scene shows how she shops herself, as the result of her having career, she buys what she wants.

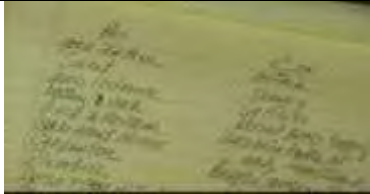



8.	A.1.a8			Medium/ bright brownish			Carrie has the access to have her own label. This scene, at that time, she orders a Louis Vutton for her best assistant Louis.
9.	A.1.a9			Long/ bright			The scene shows the character's lunch activities. The long shot shows the setting that they were on the restaurant where many working people are having lunch.
10.	A.1.a10		Samantha: (on the phone) “Samantha Jones, Smith Jerrod’s manager—im in New York till Monday”	Medium/bri ght white			Samantha’s professions is when she is caught to have a call from someone, and proudly called herself manager.
11.	A.1.a11			Medium/ bright			She walks upstairs to her office. Where her background written Samantha Jones—Production House.
12.	A.1.a12						Her assistent hands her the document while Samantha’s on the phone. This is the picture of some busy acts that show the professionalism

							of Samantha.
13.	A.1.a13			Medium/ bright brown			Miranda sets in a big room considered as her office. As a lawyer she might have more authority because she has her own room, means she is in higher position.
14.	A.1.a14		Carrie: “You two can rule the world—“	Long/ bright blue			The scene shows Carrie gives both Miranda and Samantha compliment when they report to Carrie that they get Carrie’s apartment back. Thus, shows that Samantha and Miranda have good access to everything.
15.	A.2.a1		Samantha: “Well honey—I’m excited for you but, you know me. I dont really believe in marriage. Botox—on the other hand, it works everytime.			To be Single	This is the scene when Samantha exclaim her disbelieve upon marriage. Because marriage is painful an unnecessary for Samantha.

16.	A.2.a2		<p>Samantha: “Yeah. This isn't working. I've done my best. I've given it five years and fifteen pounds.”</p> <p>Smith : “What -- You don't love me anymore?”</p> <p>Samantha: “Yes, I love you - ah, fuck it --I'm just gonna say the thing you're not supposed to say -- I love you but I love me more. And I've been in a relationship with myself for forty-nine years and that's the one. I need to work on. -- You'll find a wonderful woman who loves being in a relationship.”</p> <p>Smith: “What will you find?”</p> <p>Samantha: “I don't know. But that's a risk I'm willing to take.”</p>	Medium/ bright white			Samantha tells Smith that she cannot be with him.because she chooses to be herself—to be single.
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17.	A.2.a3		Carrie: (Charlotte, Harry and their beautiful Asian daughter, Lily. They giggle, and look so happy together.) “One of us... married, divorced and re-married...”	Medium/ bright		To be Married	The scene shows how Charlotte has her happy family like what she wants. Because basically she is family oriented.
18.	A.2.a4		CARRIE : “Why -- Do you want to get married?” BIG: “Well, I wouldn't mind be married to you. Would you mind being married to me?” CARRIE: “No, if that's what you want. Is that what you want?” BIG: “I want you. So. Okay”. CARRIE: “Okay. Really? We're getting married”. BIG: “We're getting married. Should we get you a diamond?” CARRIE: “No,	Medium/bri ght			This scenes shows when Carrie and Big deals out about they getting married. Then, when Big overs her a diamond ring, Carrie looks nervous and just say that she wants a big closet in her new apartment.



			please, don't get me a diamond. Get me a really big closet”.				
19.	A.2.a4			Long/ bright brown			Many of Miranda’s scenes are dominated by brown color. This could indicate the sense of warm of a family.
20.	A.2.a5		Judge : “By the power vested in me, by the state of New York, I now pronounce you husband and wife. You may kiss the bride.(Then, Big and Carrie kiss. Then, he whispers into her ear). Big : “Ever thine. Ever mine. Ever ours”.(Carrie and Big walk through the courthouse lobby toward the front door holding hands).	Medium/ bright			The scene shows that Carrie chooses to get married. Then, they finally married in the state building, with no glamorous party. They enjoy that simplicity.


21.	A.3.a1					To be a decision maker	To be decision maker means someone who decide what is best for her/him. In this part, all characters have pro and cons, but whatever it is, they have to decide which best for themselves.
22.	A4. A1		Carrie: “Year after year, twenty-something women come to New York City in search of the two "L's": labels and love”.	Medium/ bright		To be Stylish and Fashionable	label or fashion become one thing that women look for, especially in New York city, where style and branded labels are significant to identify who you are and where you from.
23.	A.4.a2			Medium/ low angle/ bright			There are four young women in the age of 20 walking along together while carrying their shopping bags and their purses by a famous designer.
24.	A.4.a3			Medium/bright			The scene shows that they are so stylish and fashionable, and confident.


25.	A.4.a4		<p>Carrie : (Anthony and Charlotte are amazed and confused) “Well... that was the exact reaction I was aiming for.</p> <p>Charlotte: “No, it's pretty but it's so – simple”.</p> <p>Carrie : “Simple and classic. When I saw it I just thought: That is what I should marry Big in”.</p> <p>Anthony: “Well, who's it by? The label?”</p> <p>Carrie : “No one. I found it in a vintage shop”.</p> <p>Anthony: “The bride wore a dress by no one”.</p> <p>(Anthony turns to Charlotte and says in a low voice) “The invitation is fancier than the dress”.</p> <p>Carrie : “I heard that”.</p>	Medium/ bright			<p>Carrie shows her wedding dress and both Charlotte and Anthony—the wedding organizer, shock to know that the dress is label-less. Thus, shows how branded label is quite matter.</p>
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26.	A.4.a4		Carrie: “—and just like that, Vivienne Westwood kicks my sweet little suit’s ass	Medium/ bright			Vivienne Westwood, the famous wedding dress designer gives Carrie the impossible thing—the wedding dress as Carrie’s wedding gift. And suddenly, the simplicity turns into fancy.
27.	A.4.a5		Big : “Two hundred? Jesus, Carrie -- it’s gone up again?” Carrie : “it’s the dress... ”. Big : “You said: seventy-five people in”. Carrie : “Emm, how can I explain this? Look, you play poker, right. Well the dress upped the ante”. (She sits in his lap. He adjusts, uncomfortable).				Carrie gives Big shocking news when the dress by Vivienne Westwood has made the wedding gone bigger than Big’s expected. Carrie explains that the dress is actually the one thing that attract the other invitation guests list.




27.	A.5.a1		<p>Samantha: “When I saw this in the catalogue I said to Smith: This flower ring is the essence of me. One of a kind filled with fire...”</p> <p>Carrie : “and a little too much”.</p> <p>Samantha: “Exactly. Come on. Let's go spend some of my hard-earned Hollywood money”.</p>	Medium/ bright		Financially Independent	The scene explains how Samantha wants to spend her Hollywood money which she earns these years as a producer.
28.	A.5.a2		<p>Samantha: (stop bidding) “—I draw the line at fifty”.</p>	Medium/ bright			Samantha lost her bid because another bidder pays more than Samantha. Eventhough she lost, but still shiws how Samantha can afford the amount of 50 thousand dollar for a diamond ring. Which that would be considered as big amount of money.



28.	A.5.a3			Medium/ bright			This is Samantha when she shop, and she shops alot.
29.	B.1.b1		<p>Carrie: “And... one of us stayed exactly where she was”. (then they kiss)—“In love”.</p> <p>Agent: “Your wife has quite a sense of humor”.</p> <p>Carol: “They're not married”.</p> <p>Carrie: “No, he's my boyfriend”.</p> <p>Agent: “This way”. (The agent and Carol start out across the terrace. Big and Carrie follow lagging a little behind.)</p> <p>Big: “Aren't I a little old to be introduced as your boyfriend?”</p> <p>Carrie: “Point taken. From now on... you'll be my</p>	Medium/ bright	The process of the characters in finding their relationship	Beginning	This is an indroduction scene, where the scene wants to gives information to the audience that Carrie is not married yet with Mr. Big.

			man friend”.				
30.	B.1.b2		<p>Big: “Did you want to get married?”</p> <p>Carrie: “I didn't think it was an option”.</p> <p>Big: “Well, Ms. Bradshaw, what if it was an option?”</p> <p>Carrie: “Well, people are always assuming we are”.</p> <p>Big: “And you know what happens when people assume. They make an ass out of who?”</p> <p>Carrie: “You and me”.</p> <p>Big: (He smiles) “What do you think, kid?”</p> <p>Carrie: “Why -- Do you want to get married?”</p> <p>Big: “Well, I wouldn't mind be married to you. Would you mind being married to me?”</p>	Medium/ bright			<p>This scene shows the beginning of Carrie and Big’s decision to get married.</p> <p>Both are agree to be married because basically Big wants and loves Carrie, so he would like to be married to Carrie.</p> <p>Then when Big asks Carrie if she needs diamond to propose to her, she said she just needs a really big closet for her in their new apartment.</p>

			<p>Carrie: “No, if that's what you want. Is that what you want?”</p> <p>Big: “I want you. So, Okay”.</p> <p>Carrie: “Okay. Really? We're getting married”.</p> <p>Big: “We're getting married. Should we get you a diamond?”</p> <p>Carrie: “No, please, don't get me a diamond. Get me a really big closet”.</p>				
31.	B.1.b3		<p>Carrie (Narrator): “Miranda journeys to Brooklyn for Brady and Steve”.</p>	Medium/ bright			The scene shows Miranda and her happy marriage family. She makes an effort to journey herself to Brooklyn and buys bigger house for the three of them.
32.	B.1.b4		<p>Miranda: (Miranda looks busy eating— Steve looks at her)</p> <p>“What? I'm sorry. I'm exhausted. Brady woke me up at five AM.</p>	Medium/ bright			In this scene, shows how Miranda spare her time to have dinner with the family and the nanny. She sounds tired for her job and what she wants to do is taking rest. That



			<p>Steve: “He woke me up too”. (Miranda sips her coffee) “You got milk on your top lip”. (Miranda looks at her with tension) “What now?”.</p> <p>Miranda: “It's like you're always criticizing me”.</p> <p>Steve: “I am not. You want to go through life with foam on your lip and no one is telling you?”.</p>				is why she gets so easily mad to Steve when Steve said to Miranda she got milk on her top lip.
33.	B.1.b5		<p>Samantha : “I know but --Smith stayed with me through chemo. If he could stay with me through that, I should be able to stay in this relationship for him”.</p> <p>Carrie : “Sweetie... You just compared your relationship to chemo”. (Samantha looks at her, then</p>				For Samantha, the beginning of her love story is when she finds out that Smith, her boyfriend is so patient that he even stays with Samantha when she recovers from cancer and the chemo process. Thus, makes her stay in love with Smith



			Charlotte, then Miranda).				
34.	B.1.b6			Medium/ bright white			As for Charlotte, she begins her life by looking for a perfect love. and she gets it. She gets married to Harry and adopt a daughter named Lily, and they make a happy family life.
35.	B.2.b1		Anthony: “75 sounds better. A small wedding with 75 guests”.	Medium/ Bright		The Problems	After the proposal of Big and Carrie, Carrie plans her small wedding with 75 guests.
36.	B.2.b2			Close up/ bright			But her fame follows her, so that the news of Carrie’s wedding is on the newspaper that day, and turns out, her small wedding in to bigger wedding celebration.


37.	B.2.b3		<p>Big: “You said 75 guests—“</p> <p>Carrie: “Emm.. how can I explain this?. Look, you play poker, right? This dress, is upped the ante”.</p> <p>Big: “No-no, Im not—its a circus!. Two hundred people—page six—this is my third marriage, how do you think that makes me look?”</p>	Medium			The scene shows how Big feels uncomfortable with the fact that Carrie plans the wedding too big. Mr. Big thinks that he wants Carrie and just a little wedding celebration because that is his third wedding. He does not want to feel the failure and burden over a wedding celebration.
38.	B.2.b4		<p>Big: “are you alright?”</p> <p>Miranda: “no I’m not alright. You two are crazy to get married. marriage ruins everything”.</p>	Close up			This is the other problems begin. The upset Miranda tells Big that marriage ruins everything. Based on this, Big starts to keep his doubt upon the marriage plans. Thus makes him cancel the wedding.




39.	B.2.b5			Close up/ bright			He does not want to get out of the car on his wedding day.
40.	B.2.b6		Carrie: “he’s not coming”	Close up/ blurry			Carrie dissapointed when she knows Big does not come.
41.	B.2.b7			Close up/ bright			Carrie gets so angry when Big catches her on the street after the wedding cancelation.
42.	B.2.b8		Miranda: “he keeps trying to make it last longer”. Samantha: “and this is bad”. Miranda: “ it is when you have full time job”.	Close up/ bright			Miranda has her problem that she and her husband do not make love for about 6 months and Miranda says that is because she has her fulltime job, so there would no be time to make love even though its with her own husband. This is a bad




							situation for any marriage couple. Because biologis need is one of the obligation that marriage couple should do.
43.	B.2.b9		<p>Steve: “I had sex with someone else.—And you are so amazing and, I dont know how could I do that to you. You and I hadn’t had sex for a long time and I—It didn’t mean anything its just happened once, and its been killing me”.(Miranda shakes her head, turns and walks out of the kitchen. He gets up and follows her).</p> <p>Miranda: “It's killing you?!”</p> <p>Steve :“It just happened... I wasn't thinking”.</p> <p>Miranda: “Do not</p>				<p>Because Miranda and Steve do not make love for a time, Steve finally gets slip. He had sex with someone else. But then, he feel so sorry. Unfortunately, Miranda gets so mad at him and she wants to separate.</p>


			follow me”. (She walks away).				
44.	B.2.b10		<p>Samantha: “Miranda honey, are you sure you wanna do this?”</p> <p>Miranda: “well even if I could get my head around that justification—its the cheating part—the behind my back part.. violation of the trust—that’s the thing that’s killing me”.</p>	Medium/ bright			Miranda keeps her decision to be separated because she cannot trust Steve anymore.
45.	B.2.b10		<p>Samantha : (Samantha talks to her friends in Carrie’s appartment. She looks fatter and she reveals that she has doubt over her relationship) “What am I going to do?”.</p> <p>Carrie: “What does your gut tell you?”</p> <p>Samantha : “I know but --Smith stayed with me through chemo. If he could</p>	Close up/ bright			The close up angle shows Samantha’s expression. She gets bored of her life. She does not know what to do. She feels like what she has done for Smith is because he stays with her through her hardest time.



			<p>stay with me through that, I should be able to stay in this relationship for him”.</p> <p>Carrie: “Sweetie... You just compared your relationship to chemo”. (Samantha looks at her, then Charlotte, then Miranda).</p>				
46.	B.3.b1			Close up/ sad		Depression	This scene shows how depressed Carrie after the wedding cancelation. And she cries the whole day.
47.	B.3.b2		<p>Miranda: (Miranda calls Carrie at the new years night) “I thought one of the perks of having a family is you don't have to spend New Year's Eve alone with Chinese food. I'm alone with Chinese food”.</p> <p>Carrie: “I was sleeping”.</p>	Medium/ darker			Miranda gets chocked up and little bit depressed by her loneliness. She misses her family, but she cannot forgive Steve. She lets her heartbreak gets worse.

			<p>Miranda: “Oh, shit - - I'm sorry”.</p> <p>Carrie: “That's okay. Where's Brady?”</p> <p>Miranda : “It's Steve's night. Go back to sleep -- don't wake up”.</p> <p>Carrie: “It's okay. Are you alright?”</p> <p>Miranda: “I'm fine - - I was just getting a little choked-up watching the stupid New Year's Eve stuff on TV alone”.</p>				
48.	B.3.b3		<p>Carrie (Narrator): “meanwhile, back in Los angeles—turns out, new age philosophy wasn’t the secret. Samantha has money, career, and a man who loved her. But still, she couldn’t shake the feeling that something was missing in her life”.</p>	Medium/ bright			For Samantha, she tries hard to get her happiness that she still couldn’t find. She feels like losing herself and she gets confused for having one committed relationship. Eventhough her actual life is already perfect.


49.	B.4.b1		Big: “And the way we decided to get married -- All business... No romance. That's not the way you propose to someone”. (He moves onto one knee).“This is. Carrie Bradshaw, love of my life. Will you marry me?”. (Carrie nods—yes). “See, this is why there’s a diamond. You need to do something to close the deal”. (Big puts the <i>monolo</i> shoe on Carrie).	Long/ bright white		Moving on	This scene shows Carrie and Mr Big finally meet up and he proposes to Carrie.
50.	B.4.b2			Long/ bright white			The bright tone of this scene symbolize a sacred meaning. here, this bright white may symbolize the wedding or the proposal.
51.	B.4.b3		Judge : “By the power vested in me, by the state of New York, I now pronounce you	Long/ bright			The long shot is taken to this scene so that the audience may see the simplicity of Carrie’s wedding. Thus, they put

			<p>husband and wife. You may kiss the bride.(Then, Big and Carrie kiss. Then, he whispers into her ear).</p> <p>Big: “Ever thine. Ever mine. Ever ours”.(Carrie and Big walk through the courthouse lobby toward the front door holding hands).</p>				<p>away all the fanciness and get married based on love and commitment that they hold, to be husband and wife</p>
52.	B.4.b4			Medium/ bright			<p>This is Steve when he meets Miranda at the Brooklyn bridge to reunite.</p>
53.	B.4.b5			Medium/ bright			<p>Miranda hugs Steve and her expression looks so relieve. From then on, they both agree to move on and never look back.</p>
54.	B.4.b6		<p>Smith : “What -- You don't love me anymore?”</p> <p>Samantha: “Yes, I love you - ah, fuck it</p>	Close up/ brght			<p>Samantha tells Smith that she cannot be in a relationship with him anymore. That does not because Samantha hate</p>

			<p>--I'm just gonna say the thing you're not supposed to say -- I love you but I love me more. And I've been in a relationship with myself for forty-nine years and that's the one. I need to work on. -- You'll find a wonderful woman who loves being in a relationship.”</p> <p>Smith: “What will you find?”</p> <p>Samantha: “I don't know. But that's a risk I'm willing to take.”</p>				Smith but she chooses to move on and be herself as a free woman.
55.	B.4.b7		<p>Charlotte: “I'm pregnant”.(Carrie looks at her. Charlotte smiles).</p> <p>Carrie : “How?”</p> <p>Charlotte: “My doctor said sometimes when women stop trying -- it can happen. She</p>	Medium/ bright			Charlotte tells Carrie that she gets pregnant. She said that it is a miracle that finally she gets pregnant after she stops trying. Then, Carrie narrate the scene by saying that fairytales do come true, in certain house, and it is

			<p>knows other couples that adopt and then get pregnant". (Happy tears. Carrie hugs her).</p> <p>Carrie (narrator) : "I guess, in certain houses, fairytales do come true".</p>				Charlotte—the one with a fairytale ending—happy ending.
56.	B.4.b8			Medium/ bright			This is the look of Charlotte and the other characters. they look so happ.
57.	C.1.c1			Long/ bright	Film aspects that represent women independence	The tone and the shot	The scene uses bright tone that comes from the effect of the clothes's color and combined with Carrie's outfit which seems so contrast. The way this scene is taken, shows the look of the setting which promote the fashion.

58.	C.1.c2			Long/ bright			The scene shows the bright color of spring. This spring signed by the dominant color of yellow, green and bright blue.
59.	C.1.c3			Medium / bright			The four characters in the scene are placed in the left side of the frame to highlight the setting of Christie's. Then, the costumes they wear are in the same theme, with pattern, to fill the monotone of the setting/background.
60.	C.1.c4			Long/ bright			They wear a summer dress to show summer time. they are in Mexico where in taht area, the country is tropical.
61.	C.1.c5			Long/ bright			This scene is taken in Carrie's appartment. Many of the scenes are set to be in a conversation among these four characters. The way they sit may indicate thier


							personality.
62.	C.1.c6			Long/ bright			Charlotte and her old pregnancy after shopping. The long shot of this scene tells us about how she can even shops in her old age of pregnancy, alone. but she looks so enjoy it The shot shows the shopping bags hanging on her hand, and she looks a little difficult to move.
63.	C.1.c7			Long/ bright			The long shot is taken to show Samantha's act when she is in her office alone. The way she puts her legs on the table, she looks so bossy.
64.	C.1.c8			Long/ cloudy			The long shot is taken to show the back scenery, and Samantha is put in the center of the frame to show that she is alone. The cloudy air makes some indication taht this scene is not that happy scene. Because this scene is taken after

							Samantha's break up.
65.	C.1.c9			Medium/ Bright brown			The medium shot showing Miranda and Carrie's expression of happiness in the new year night.
66.	C.1.c10			Medium/ bright			Medium shot is taken to show the actress' expression and the dialogue. This scene shows the dialogue between Carrie and her co-assistant Louis.
67.	C.2.c1			Long/bright		The acting and costumes.	This scene shows how these four characters are showing off their dignity by walking sturdily completed with a good fashion style. they look sophisticated.
68.	C.2.c2			Long/bright			Samantha walks sturdily with her shop assistants follow her bring her shopping bag. This scene indicates her confidence and her bossy look. She acts so well and the clothes she uses is powerful because it is in

							yellow bright color.
69.	C.2.c3	 <p>Dan pada akhir peristiwanya dia merasa lebih menyayangkan kenapa dia apa yang harus dia hampir.</p>					This scene shows Carrie and her look as a writer, more formal with glasses.
70.	C.2.c4	 <p>Mungkin beberapa dari mereka harus ada label yang sudah menunjukkan siapa yang akan harus memberikan label untuk mereka.</p>		Long/ bright night			The setting time is in the night, but they use bright blink-blink party dress to light up the night. The scene shows how they still look and dress like a younger age woman. but they nailed it. They still look like a young single lady although in fact, they dont.
71.	C.2.c5						This is Miranda. She enjoys the sunbath. Her red bikini gives such a warm and fresh effect to the scene combines with the bright setting as t background.

72.	C.2.c6			Medium/ bright			The scene shows Carrie and Miranda are going shopping in the grocery store. They use such black costumes. This style indicates some season, and at that time, that is fall season.
73.	C.2.c7			Long/ bright			The long shot gives the view of thier costumes. How they style up themselves. the furry suits indicates winter season. They use these costumes on the New York fashion week.
74.	C.2.c8			Long/ vigelete			The scene shows how Carry stands up beside her wedding dress, in uncertainty. She has some doubt. And the tone and the vigelete effect, gives the dramatic effect.
75.	C.2.c9			Medium/ bright			The scene shows the confused expression of Anthony and Charlotte when they first see Carrie's vintage wedding dress. Their expression

							try to say, that they do not like the dress.
76.	C.2.c10			Long/ bright			The shot shows the acting and the costumes that Samantha wears. She looks so confident walking through her terrace while talking on the phone. Her body posture tells how she is always full of confident.
77.	C.2.c11			Medium/ bright			Carrie is trying to change the book display with her book. She acts like put the book carefully on the display so that no one knows what she did.
78.	C.2.c12			Medium/ bright			Carrie walks confidently with her white toned outfit. Thus, is her hospital costumes.
79.	C.2.c13			Medium/ bright			Samantha looks so happy when she gets her birthday surprise on her 50 years old.

80.	C.2.c14		Carrie: “a toast to Samantha—50 and fabulous—to us, and to the next 50s—“	Close up/ bright			This is the happy friendship scene. When everyone celebrate their success and their finding of happiness.

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Apabila pernyataan ini tidak benar, hal ini sepenuhnya menjadi tanggung jawab saya.

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Yogyakarta, 21 September 2015

Wikan Meisarah